

HANDBOOK  
CONCORD ANTIQUARIAN  
SOCIETY

*Concord, Massachusetts*







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THE HOUSE OF THE CONCORD ANTIQUARIAN SOCIETY

HANDBOOK  
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SOCIETY

*Concord, Massachusetts*

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BY HAZEL E. CUMMIN

*with Introduction by*

ALLEN FRENCH

*President of the Society*

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## INTRODUCTION

IN 1930 the old collection of the Concord Antiquarian Society was installed in the new house which had been built for it. It was an unusual development which, through many years, thus brought the furniture to its permanent setting.

In the middle of the eighteen-hundreds a Concord "character," Cummings E. Davis, had the unusual crotchet of collecting antiques. Long before the value of such things was recognized, he gathered everything he could. In the period when black walnut was displacing mahogany, maple, and birch, and when old pieces were going to the attic or the junk man, Davis busied himself with picking them up. He was a poor man, and made his living in various ways. But he bought cheaply, or received as personal services, or even as gifts, heirlooms which many Concord families would today be glad to buy back at high prices. An oddity, and in his later days doubtless a little "queer," he brought his collection together in a crowded upper room in the courthouse, and, getting himself up in colonial costume and wig, he lived on his fees as a showman until he grew feeble.

Then a few citizens, likewise in advance of their times, formed the Society and took over the collection, Davis and all. They bought the Reuben Brown house, a large and simple Revolutionary structure. There the collection was displayed, and there the old man passed his later days.

The house gave the collection an excellent setting. Many will remember the great kitchen with its wealth of fireplace fittings, its iron and pewter ware, and the quaintness of its furnishings. About 1905 the furniture was rearranged, to make some approximation to period groupings. Under the care of George Tolman, and later of his son Adams, the house and its contents became well known. These two men, a center of live interest in the study of old times, were the chief in a group of writers whose monographs on the history of Concord more than justify the existence of the Society.

After the complete interruption of activities during the war, there came the tremendous rise in value of antiques, coinciding with the evi-

dent need of radical repairs to the old house, in which, it was always evident, the collection was in danger of fire. Therefore a fireproof house was built, made possible by the support of the community, notably assisted by the striking generosity of individuals or families. A large gift of money from the Barrett family, with a sustaining fund from Percy W. Brown, the land as a gift of the Emerson family, the services of the architect, Harry B. Little, of the firm of Frohman, Robb, and Little, and finally the donation of much old interior woodwork by Russell H. Kettell—these enabled the Society to complete a house which is almost ideal for its purpose.

The design was to show, inside and out, the rambling growth of an old New England homestead. To a supposedly original one-room house, retained as a wing, other parts were added, until the final building was a central oblong of two stories and an attic, and four wings. Externally of brick, and of the characteristic lines of an old Massachusetts farmhouse, its only enrichment is in the design of the cornices, and in the woodwork of an entrance porch. The house, low-sitting, seems like the creation of successive generations, showing prosperity but not wealth, in a handsome and comfortable home.

There are twelve rooms, with hallways and passages, alcoves and cupboards. In these are arranged the collection. In addition there is the Emerson Room—the contents and even some of the woodwork of Ralph Waldo Emerson's study, lent by his heirs. Also there is the Thoreau Room, with furnishings once owned by Henry D. Thoreau, the poet-naturalist. For the present many objects belonging to the Society, more appropriate to a museum than a dwelling, are stored in the attics, awaiting the time when they may be properly displayed. There are on view, however, numerous relics of the Concord Fight, and a beautiful model of that event.

ALLEN FRENCH





THE SEVENTEENTH-CENTURY ROOM



## THE COLLECTION AND THE HOUSE

Study of the collection with reference to its new setting brought a complete realization of its significance. "Little Davis" had done well. Having only limited means of transportation, he had confined his canvassing almost entirely to Concord or to the neighboring towns formerly included within Concord territory. With little knowledge of periods or styles, and no preconceived ideas of what a collection as we think of it today should be, he had not presumed to pick and choose. He had gathered in everything that came his way: furniture, textiles, glassware, china, brass and pewter, historic relics—anything that had a Concord tradition or satisfied his strange feeling for historic values. And he had refrained from tampering with it. Thus, all unknown to himself, he had created there in his attic storeroom a sequence of Concord relics and household furnishings at once instinct with the flavor of the town's historic and literary past, and remarkably significant of the whole course of its social and artistic development. It is this local aspect of the collection which distinguishes it among others of far greater scope.

The furniture is unpretentious but of good quality and design, as would be expected from a town of educated but traditionally simple tastes. The breaks in the succession of styles are so few that the question arises as to whether these may not be taken to indicate actual lapses in the styles of the immediate neighborhood. Most of the pieces are in the original state. Having bought at a time when little or no value was attached to such things, Davis had had no incentive to acquire them in other than fairly good repair. Thus no major restorations and comparatively little refinishing other than a general tightening and cleaning have been necessary to put them into condition for exhibition. Thanks to Mr. George Tolman, who made careful note of Davis's random recollections, nearly every important piece can be traced directly to its original owner. These are important factors in the comparative study of local variations of types.

The housing of such a collection has afforded an opportunity to show, perhaps for the first time, the progression of styles and the development of taste in the interior architecture and furnishings of a single American community over a period of some two hundred years. Working with



this idea in mind, the architect has given close attention to details in planning a characteristic sequence of interiors. With few exceptions the panelling and other wood trim have been taken from old houses such as might have stood in Concord. While little such material was available within the town itself, nothing has been brought from beyond this immediate section of New England, and nothing chosen except on sufficient evidence of its similarity to what might have been used here. The result is a chronology of local woodwork and panelling of unusual interest and importance.

In furnishing, the effort has been to create a series of typical Concord rooms calculated to display to the best advantage possible the historic and artistic significance of the collection. To this end strictly period groupings have been modified wherever necessary or desirable. While no room contains furnishings later in style than the period it represents, each has been allowed a few earlier pieces placed there as heirlooms from the generations previous. This arrangement, a frank expedient dictated by the limitations of the collection, is felt to add both charm and conviction to the rooms. Occasional discrepancies in the matter of historical accuracy of placing are felt to be justified by the gain in general effect, and in the visitor's appreciation of the qualities of certain individual pieces.

In all arrangements strict cognizance has been taken of the large number of documented pieces in the collection. These tend to show that Concord styles lagged appreciably behind those of Boston, and sometimes a full quarter of a century behind the appearance of the same styles in England. The fact has been taken into careful account in planning the wall and window hangings. In no case does a style appear in the house until well after it is known to have held full sway in Boston, and only then in a form in keeping with country-town conservatism. While reproduction materials have been resorted to in large part, these have been chosen wherever possible with reference to materials known to have been used here. Their employment, admittedly idealized to some extent, aims at providing an appropriate background for the furniture, supplementing it to create an atmosphere in harmony with the tastes of a dignified but not wealthy New England community.



THE SEVENTEENTH-CENTURY ROOM — FIREPLACE END





## Room 1

### THE SEVENTEENTH-CENTURY ROOM

1690-1700

On September 2, 1635, a grant of "a plantation att Musketaquid . . . hereafter to be called Concord" was made by the General Court of Massachusetts. Governor Winthrop says that it was made "to Mr. Buckley and . . . merchant, and about twelve more families to begin a town." The leaders referred to were the Reverend Peter Bulkeley, late of Bedfordshire, England, and Captain Simon Willard of Kent, forebear of the famous clockmaker who bore his name. Bulkeley, a man of good family, honored in his own country, remained all his life the beloved leader of the Concord settlement, and was the founder of a distinguished Concord line which included Ralph Waldo Emerson in the eighth generation. Willard served the colony long and well as soldier, merchant, and town officer. Who the "twelve more families" were can only be inferred from names appearing in the earliest records.

Edward Johnson, writing in 1642, gives the following account of the first Concord settlement: "After they have thus found out a place of aboad, they burrow themselves in the earth for their first shelter under some hillside, casting the earth aloft upon timbers, they make a smoaky fire against the earth at the highest side. . . . In these poor wigwams . . . they pray and praise their God till they can provide them houses."

Little furniture would have been required for such "aboads," or indeed for the first rude houses, delayed perforce "till the earth brought forth to feed them bread." A rough-hewn "form" or stool, perhaps a Bible stand, a chest made to do duty as bed and table as well, these would have been all that even the foremost householder could boast.

But by the middle of the century, Concord soil had begun to yield to the efforts of the settlers, and Concord houses to take on a semblance of the comfortable homes many of them had left behind in England. In 1653 the town subscribed five pounds a year for seven years to Harvard College. In 1660 an "Ordinary" or tavern was set up. In 1672 the selectmen were instructed "That care be taken of the Books of Marters and other bookes, that belong to the Towne, that they be kept from abusive

usage and not lent to persons more than one month at a time." Concord life had begun to assume the character of that which we know in the town today.

It is to this later period that most of the seventeenth-century furniture in our collection belongs. Much of it dates stylistically not earlier than 1685-1690, and may have been made well into the eighteenth century, while only a few doubtful relics of earliest times have come down to us. It has therefore been found expedient to exhibit the entire group in a transition room representing approximately the decade between the years 1690 and 1700, and illustrating the ultimate degree of comfort and elegance to which Concord homes attained before the close of the seventeenth century. The inclusion of pieces of earlier date in such a room inaugurates a principle adhered to throughout the house.

### *The Architecture*

American building of the seventeenth century was essentially constructional, following late Gothic traditions for the most part as expressed in the small provincial manor houses of England. Interiors were simply sheathed or plastered, with no attempt made to hide construction, and there was little effort at decoration beyond a cutting or chamfering of the beams, or a simple moulding along the edges of the sheathing.

The first room of the Concord series is a reproduction of a typical New England kitchen living-room of the latter part of the century. The sheathing came from an old house in Essex, Massachusetts, and, except for the addition of a final bay to the right of the fireplace, has been installed here as it was in the original room. The other woodwork is of old wood resurfaced.

The cavernous fireplace, with its large uneven bricks and simple wrought-iron furnishings, dominates the room. From the lug-pole, a green sapling swung across the opening of the flue, hangs the huge iron cauldron in which most of the cooking of the period was done.

The leaded casement windows are reproductions following the practice of the period.





AMERICAN OAK PRESS CUPBOARD



## *The Furnishings*

The furniture falls into two groups. In the first are pieces of Gothic or Elizabethan tradition, characterized by rectangular construction and simple decorative treatment adapted to the tools and methods of the carpenter. Turning, chamfering, moulding, and cutting to a silhouette are the principle methods used. Oak, ash, and pine are the woods employed. Carving is flat, in designs composed of Gothic and Renaissance motives uncertainly combined.

In this group the oak press cupboard at the left of the entrance is outstanding. Such pieces, the provision cupboards of the day, are probably the most characteristic pieces of furniture of the seventeenth century, since their development stopped in that period. This one, entirely original except for the top, is one of the important American examples known to collectors. It belonged to Gregory Stone, an early settler in Lexington and Watertown, who died in 1672.

Over the cupboard hangs a rare bit of needlework illustrating the story of Queen Esther and Ahasuerus, worked in an American girl's crude version of the "stump-work" so popular in England under the Stuarts. On the back is embroidered the name of the maker:

Rebeckah Wheeler  
—— [illegible]  
Ye month May 1664.

Miss Rebeckah was the daughter of Lieutenant Joseph Wheeler, one of the first group of Concord settlers, and married the Honorable Peter Bulkeley, youngest son of the Reverend Peter Bulkeley, in 1667. She was nineteen years old at the time this picture was made.

Two characteristic carved pieces of the group are the panelled oak chest front and the slant-top desk box, both at the far end of the room. The box is undocumented. Beneath a coat of brownish paint which covers it may be seen traces of the red, no doubt combined with black, with which the design was originally brought into relief. The carved chest is said to have been brought to Concord by Dolor Davis, brother-in-law of the first Simon Willard, who was listed here as carpenter and granted Concord land as early as 1659. A simpler chest near by, also from the Davis



family, is of undoubted American origin, made of panelled oak with pine, and decorated with line carving in crude but characteristic designs. Carved in the front are the initials S D and the date 1699. Next this piece is one of the "leather chaires" mentioned in early inventories, and usually termed "Cromwellian," but known before that time.

A chair of even earlier tradition is the square-post, slat-back armchair by the fireplace, one of four known examples of a Pilgrim type recently brought to the attention of collectors. It is said to have belonged to the Reverend William Thompson, an early settler in Braintree before the settlement of Boston, and came to the Society through Dr. Isaac Hurd of Concord (1756-1844), whose wife, Sally Thompson, was a direct descendant of the Reverend Mr. Thompson.

The so-called gate-leg table had its beginning in the early part of the seventeenth century, but was more generally in use later. A fine example dating from about the third quarter of the century is at the far end of the room. This is another of the Davis family pieces, and belonged traditionally to Dolor Davis, who died in 1673. Two side tables of later date illustrate the gradual attenuation of the turnings of such pieces as the eighteenth century approaches.

In the second group of furnishings are reflected the foreign influences which reached England during the last quarter of the seventeenth century, first through the Portuguese marriage of Charles II; later through commercial intercourse with Spain and the Low Countries and the accession of William of Orange to the English throne. To this group the handsome carved and caned chairs in the room belong. That such furniture, tinged through the conquests of Portugal with the exoticism of the Orient, and influenced by the grandeur of Louis XIV and the Baroque movement as interpreted in Flanders, should form part of the inheritance of a Puritan pioneer settlement in America, is one of the romances of the history of furniture design. The new elements introduced are the use of nut and other fine-grained woods, the carved cresting and stretchers of the chairs, and the caning of the backs and seats. Later developments are the Portuguese bulb and so-called Spanish foot. The Flemish scroll has become the basis for the carving, which achieves a more plastic effect than anything attempted in the earlier period. With this increased



THE BULKELEY DAY BED





sophistication in design and decoration, the old rectangular construction is retained.

The chairs show an interesting succession of types, of which the earliest is the Charles II long-chair, loaned by Miss Sarah Goodwin of Concord. An old diary in her possession tells how it was ordered from England for her forebear Sarah Eliot at the time of her marriage to Timothy Gerrish of Gerrish Island in Maine, early in the last quarter of the century. The elaborately carved stretchers and frame surrounding the back, the scrolled feet, and the placing of the cresting between the stiles, are all characteristic features of that time.

The other chairs, from our own collection, show the gradual simplification of this style from the time of James II (1685-1688) to the close of the century. They are believed to have been made in America some time after the appearance of the same types in England, and exhibit a marked free-hand quality in interesting contrast to the sophistication of the English piece. It will be seen that the early construction of the back has now given way to that in which the cresting is placed over the stiles and the frame is simply moulded. The scrolled feet and carved front stretcher are at first retained, but are later replaced by the Portuguese bulb and Spanish or ball foot of the William and Mary period (1688-1702).

A chair showing an interesting mixture of these features is near the entrance to the right. It can be traced directly to the Honorable Peter Bulkeley, in his day almost as much of a power in the community as his father had been before him. He married in 1667 and died in 1688. Two pieces from the same source, a day bed and an armchair in a graceful version of the James II style, are in Room 7.

The simpler developments of the last years of the century are shown in the group of chairs at the far end of this room. The armchair to the left beneath the windows belonged to the Reverend Joseph Estabrook, third minister of the church in Concord, who died in 1711. A similar chair to the right came from Abijah Bond of Concord (1728-1781), who had it from his father.

Early pewter, wrought-iron, and wood utensils, and other accessories eloquent of the life of early times, are well represented in the collection,

and are placed here to show their customary use in this period. Wool-wheel, loom, and other household utensils serve as reminders of the never-ending labors of the pioneer housewife. The householder's musket stands near the door ready for instant use, his powderhorn near by. An interesting arrangement recalling tales of the bitterness of early New England winters is shown in the wooden rack above the fireplace, serving the double purpose of clothes dryer and bar from which a blanket might be hung to form a fireside corner free from draughts. A delft plate on the shelf above it is said to have been used as a Communion plate in the time of the Reverend Peter Bulkeley. It came to us from the family of the Reverend Joseph Estabrook, with the tradition that when Mr. Estabrook, soon after his installation as pastor, attempted to use it in the service, some good brother, suddenly become aware of the "Popish" character of its decoration, snatched it in righteous wrath, and hurled it clean across the meeting-house, smashing it to bits. The pastor's son mended and kept it in the family, where it was handed down through many generations until acquired by Mr. Davis.

Candles were rare luxuries at this time. But "early to bed, early to rise" was the usual régime, and the humble taper or "Betty lamp" lighted well enough the few activities of the evening. Clocks were not unknown, but were rare in communities such as ours, where the sand-glass was the almost universal instrument of measuring time indoors until the eighteenth century was well advanced. An early glass, bearing the date 1659, stands on the cupboard near the entrance door.

Decoration as such was unknown, but textiles introduced for comfort, utensils of polished brass or pewter, and gayly decorated wares from Delft, gave a spontaneous note of color pleasing to our modern eyes. While the rarity of genuine seventeenth-century fabrics has prohibited the use of these to any extent in this room, excellent reproductions have been combined with such old materials as were available, to indicate the manner in which "carpetts" from India, and damasks and velvets from France and Italy, were used in this country as in England throughout the last half of the century as coverings for tables, chests, and chair cushions.





THE PINE-CEILED ROOM







EARLY PEWTER IN THE PINE-CEILED ROOM



## THE PINE-SHEATHED PASSAGE

In a short connecting passage leading to Room 2 are exhibited early weather vanes and trade and tavern signs of various kinds.

The corner cupboard at the far end of the passage was taken from the house on Virginia Road in Concord where Henry Thoreau was born, and contains pewter inherited from early Concord families. Most of the pewter used in this neighborhood during the early periods was of English make. The straight-sided tankard in this cupboard is one of the few pieces in the collection believed to have come from the hands of an American maker.

### Room 2

## THE PINE-CEILED ROOM

First Half of the Eighteenth Century

This room, with its interesting collection of early New England pine, was bought and presented to the Society by Mr. Russell H. Kettell. It is therefore not strictly a Concord room. But such a room might have been found in almost any New England country neighborhood during the first half of the eighteenth century. In its simplicity and the home-made quality of its furnishings, it offers an interesting contrast to Room 1, where the influence of English standards of dignity and comfort is still strongly felt. By the time the Pine-Ceiled Room was built the rigors of pioneer life in rural New England had all but driven out the memory of comforts in the homeland, and the householder had settled down to make what he could of the conditions and materials at hand.

### *The Architecture*

Only one or two rooms of this character, having four walls and ceiling all of pine, have survived in this country. A few panelled ceilings are known. But a ceiling of pine sheathing such as we have here is perhaps unique. The room was found in Hampton, New Hampshire, and, except that the windows are reproductions, has been installed almost exactly as



it was in the original house. Most of the wood has never been painted. The paint on the floor and on the beams and doors, while not of recent times, must have been put on long after the room was built. The quaint leather hinges on one of the doors are replacements, exact copies of the old ones which had worn out.

### *The Furnishings*

These include pine pieces of the early eighteenth century, and provincial pieces of later date but similar inspiration. Two characteristic early pine chests should be noted: one ornamented with line carving in designs of Gothic origin; the other panelled, and decorated with applied mouldings set in geometric patterns, its single drawer illustrating an early step in the development of the chest-of-drawers and "high-boy." A document or desk box placed on the panelled chest shows the primitive notch carving usually termed "Friesland," believed by some experts to be the type from which all flat carving of the early periods derived.

Particularly interesting are the many crude contrivances for lighting, and other articles of household equipment made of pine. Probably no early furnishings speak more truly of the lives of the men and women who settled New England than these simple household things, made oftentimes by the country householder himself to meet the needs of a family far from town supplies, and showing in many cases an ingenuity and cleverness of invention for which the Yankee became justly famous. Supplementing them in quiet homeliness are the country slat-back and bannister-back chairs, and the little looking-glasses framed in pine, their crestings cut to the silhouettes of the more pretentious glasses brought from England. Such things continued to be made and used in country districts long after their prototypes in the towns and cities had been abandoned for more fashionable furnishings. Their actual dates need not be confusing if the sources of their inspiration are borne in mind.





THE CRANE ROOM



## Room 3

### THE CRANE ROOM

Early Eighteenth Century

#### *The Architecture*

This room, the second of our Concord series, is a country kitchen of the type which might have been found in one of the simpler farmhouses in or about Concord during the early years of the eighteenth century. Architecturally it retains much of the feeling of the earlier period. The woodwork remains largely structural. But in the two broad panels over the fireplace we find a first suggestion of an effort towards formal decorative treatment. The arrangement of the sheathing, vertically on the fireplace side, and horizontally on the (originally) outer walls, follows a plan frequently met with in New England. The woodwork is from an old house in Dunbarton, New Hampshire, but has been somewhat rebuilt to fit this room. The exhibition window has of course no architectural relation to the room.

The fireplace, built on the shallower, more efficient lines developed early in the century, still dominates the room. The side ovens, of so-called "Revolutionary brick," are later additions, dating probably from the last quarter of the century.

#### *The Furnishings*

An iron crane now takes the place of the hazardous lug-pole of earlier days, and on the hearth are grouped the numerous wrought-iron and copper cooking utensils demanded by the more elaborate cooking of this period. Delicately wrought handles, pierced rings and holders, graceful "tip kettles," trivets, grids, and toasters, all bear witness to the skill and artistry of our early craftsmen, and, be it said, to the long-suffering of our grandmothers. A "wafering" or "mothering" iron, translated from ecclesiastical to domestic use, will be identified as the forebear of our waffle iron. A "flip iron" or loggerhead recalls the time when long winter evenings spent round the fire were cheered by frequent draughts of "spirit," brewed to a strength to fortify against the cold.

The importance of rum as a factor in the home as well as in the eco-



conomic life of New England throughout the first half of the eighteenth century, is further witnessed by the numerous barrel-shaped containers in the collection. No farm cart started for the fields in those days without the day's portion of rum slung in a "rundlet" about the neck of the driver; and no visitor, man or woman, was allowed to leave the house unrefreshed. It was said that in Concord a respected citizen could drink five glasses of rum before breakfast in haying time, and never feel it. Several of our "rundlets" bear the names of well-known early Concord farms.

The furniture in this room combines typical provincial pieces of the early eighteenth century with Windsor chairs and other country furnishings of the period represented by the side ovens in the fireplace.

A panelled chest on the far wall has the single drawer and applied mouldings of the early years of the century. It bears the date 1735, and the initials of the owner, Daniel Billings, whose forebear, Nathaniel Billings, was in Concord before 1640.

Above this piece hangs a crayon portrait of Urania, wife of Lieutenant Jonas Barrett, nephew of Colonel James Barrett of Revolutionary fame. A large powderhorn near the window belonged to Colonel William Barrett, another of this well-known Concord family, and is said to have been with him at Crown Point in 1759.

A late form of chest, showing the importance already attached to the chest-of-drawers at this time, stands against the opposite wall. Instead of a single drawer beneath the chest, there are now two, and the front of the chest proper is divided into three simulated drawers graduated in size. This is a more attractive arrangement than is found in most pieces of this type, where the false drawers are usually only two. The wide single-arch mouldings, ball feet, and drop handles are characteristic of the first quarter of the century.

In the odd-looking armchair by the window, we have what was obviously a country carpenter's interpretation of the wing chair of the period. No doubt in its original state the feet were simple extensions of the legs, and the whole piece would have seemed less awkward than at present. It belonged to the family of Dr. Philip Reed, first physician in Concord, who came to Concord about 1670, and died in 1696.



THE PAUL REVERE LANTERN





The covering of the chair is a fragment of one of the Indian painted and resist-dyed panels, so popular during the late seventeenth and early eighteenth centuries. Defoe, writing in 1708, tells how "curtains, cushions, chairs, and at last beds themselves were nothing but these callicoes and Indian stuffs." A modern reproduction of a similar Indian stuff hangs at the windows, beneath which a wide shelf serves for the exhibition of various household and lighting accessories of the period.

## THE LANTERN CASE

Just outside Room 4 is a case in which are exhibited a few important relics of the events which took place in Concord on the 18th and 19th of April, 1775.

At the top of the case hangs one of the two lanterns which swung from the tower of the Old North Meetinghouse on the night of the ride of Paul Revere. It was bought in 1782 by Captain Daniel Brown of Concord from the sexton of Christ Church in Boston, who gave him its history at that time. From Captain Brown's grandson it came into the possession of Mr. Davis in 1853. In view of the fact that the piece was bought for its historic significance only seven years after the occurrence of the events with which it is associated, there seems to be no reason to doubt the legend concerning it. Certainly, with its well-made frame and clear glass sides, it is a more likely signal than any of the so-called Paul Revere lanterns which were for years associated with the patriot's name.

Below the lantern hangs the broadsword of Colonel James Barrett, officer in command of the American forces at Concord Bridge. It was presented to the Society by his great-great-grandson, Edwin S. Barrett. To the left is a British musket, the first trophy taken in battle in the Revolution. It was picked up on the morning of the 19th of April, 1775, by Abijah Pierce of Lincoln, Colonel of the Minute Men at Concord, who had come into the town unarmed, and who, when the British had been repulsed at Concord Bridge, armed himself with the gun of one of the two British soldiers who fell in that engagement. In the officially printed account of the seventy-fifth anniversary celebration at Concord

in 1850, Amos Baker of Lincoln, the last survivor of the men who had stood at the North Bridge, is quoted thus: "I understood that Colonel Abijah Pierce got the gun of one of the British soldiers who was killed at the Bridge, and armed himself with it. There were two British soldiers killed at the Bridge."

The case also contains the powderhorn worn by Abner Hosmer, one of the two Minute Men who fell at the Bridge. The cutlass belonged to Samuel Lee, a grenadier of the Tenth British Regiment, who was made prisoner at Concord on the day of the fight. Lee never returned to England, but married and remained here. He died in 1790.

#### Room 4

### THE RELIC ROOM

First Quarter of the Eighteenth Century

#### *The Architecture*

In the first quarter of the eighteenth century American interiors began to show the influence of the architectural study of the Renaissance, chiefly as interpreted in England; and emphasis was transferred from purely functional considerations to those of the academic composition of space. Gradually the merely structural use of woodwork gave way to arrangements of stile and rail panels set with bevelled edges, fluted pilasters, mouldings, and other elements drawn from classic sources and introduced solely for decorative effect, and there evolved such rooms as this, in which the sheathing of the earlier period has shrunk to a simple base or dado on three sides of the room, above which the walls are plastered. The fireplace, no longer built for cooking alone, is surrounded by a heavy bolection moulding, and about it the walls and doors are panelled. The irregular size and arrangement of the panels, unconscious survival of an earlier tradition, remained characteristic of American building throughout the first half of the century.

The panelling, doors, and dado of this room were taken from a house in Salem, and built in here much as they had been in the original room. The doorway to the right of the fireplace opened originally into a closet.





THE RELIC ROOM





The exhibition window is of course new. The color of the paint is a reproduction of the old paint on our third floor stairway.

### *The Furnishings*

The furnishings include for the most part provincial pieces in several styles, and various literary and other relics having to do with the past history of Concord. Several good Windsor chairs and a Windsor table are shown. Near the cupboard is a maple roundabout chair once owned by Reuben Brown, who came to Concord from Sudbury about 1760, and bought the house later occupied by this Society. He was Lieutenant of one of the military companies in the Revolution, and was sent to Lexington on a scouting expedition on the morning of April 19, 1775, arriving just as the British fired on the militia at Lexington Green. His contemporary and fellow patriot was Deacon John White, Concord storekeeper and worthy, whose portrait, cut from a "shade" and pasted against a sky-blue ground, hangs against the far door in this room. The good man's spectacles, represented here by a strip of silver paper, and his grocer's scales and yardstick are also in the house.

The outstanding piece in the room is the writing-arm Windsor chair, once the study chair of the Reverend Ezra Ripley, minister of the church in Concord following the Reverend William Emerson, and his successor in the Old Manse. The chair was also used by Hawthorne and Emerson during the time that each occupied the Manse, and on its arm Emerson wrote his first book, *Nature*.

Hawthorne's paper-weight and inkstand, used by him at the Custom-house in Salem, are among the relics of literary and historic interest shown in the exhibition window. The mirror hung above them was broken by a British officer in the house of Captain David Brown of Concord on the morning of April 19, 1775.

On the near-by wall is an excellent facsimile set of the four famous engravings of Lexington and Concord executed by Amos Doolittle from drawings made by Ralph Earl on the ground soon after the events of April 19, 1775. The subjects are "The Battle of Lexington," "A View of the Town of Concord," "The Engagement at the North Bridge at Concord," and "A View of the South Part of Lexington." The facsimiles

were re-engraved by Sidney Smith and published in an edition of seventy-five copies by Charles Goodspeed of Boston in 1903, and are now themselves rare in full sets.

An interesting contemporary water color picturing the encampment of British troops on Boston Common in 1768 hangs over the fireplace. It was painted by Christian Remick, contemporary and friend of Paul Revere, whose name appears on at least one Revere engraving as the artist who did the coloring. An elaborate cartouche in the upper corner of the picture dedicates it to John Hancock, whose house may be seen on the hill in the background near the "Beacon."

On the hearth is a compact little gridiron which any camper of today might envy. It was part of the camp outfit of a Revolutionary officer. Here too are the pattens worn by Mrs. Hawthorne to protect her feet from mud and wet in a day when pavements were few and far between.

The corner cupboard opposite was inherited from Timothy Wesson (1731-1784) of Concord, and is filled now with early pewter from the Society's collection. A plate and mug said to have been part of the first Communion service of the church in Concord are on the second shelf.

## Room 5

### THE GREEN ROOM

c. 1710-1740

#### *The Architecture*

In this room, with its carefully set panels and fluted pilasters, we have a more sophisticated, though still uncertain and provincial interpretation of the artistic impulse of the Renaissance. The panelling still shows the irregular arrangement characteristic of the early part of the century, but is composed and dignified by the pilasters, in which a crude application of the classic orders is embodied. The fireplace, while set with a quaint disregard of classic formulæ, shows a fresh effort at decorative treatment in the use of a band of painted cement about the opening. This presages the appearance of the more elaborate Dutch-tiled frame shown in a later room.





THE GREEN ROOM



The fireplace side of the room came from an old house in Burlington, Massachusetts, and was installed here without change. Its lovely color is a reproduction of the first color found beneath a number of later coats of paint. The closet to the right of the fireplace may have been a powdering closet, its double door designed so that a gentleman might lean over the lower half and dust his wig without scattering powder over the room.

### *The Furnishings*

The furniture illustrates the gradual transition which took place during the first quarter of the eighteenth century from the rectangular construction of the Stuart and William and Mary periods to the curvilinear forms of the Queen Anne and Chippendale periods. Such transitions are found to be more gradual, and in the same degree more interesting, in country than in city neighborhoods. An increasing refinement in scale and execution as the century advances will also be noted. Comparison of the delicate turnings of the large gate-leg table in the center of the room with those of the smaller table of earlier date will be interesting. The latter belonged to Timothy Wheeler, who came to Concord in 1639 and died in 1687. The former is from the family of Simon Willard.

The bannister-back chairs proclaim at once their relation to the carved and caned chairs in Room 1, the split balusters of their backs being but colonial substitutes for the caning which was both more perishable and more difficult of achievement. No direct prototype of these chairs is found in English furniture. The four with carved crestings came from the Billings family, mentioned under Room 3, who were among the earliest settlers of the town.

Several provincial interpretations of the type are also shown, in which the cresting is simply cut to a silhouette instead of carved. The armchair by the fireplace belonged to Dr. John Cumming, a Colonel in the French war and in the Revolution, and a physician of whom it is said that he never accepted a fee for a service done to the sick on Sundays. The chair still retains much of its original dignity and impressiveness in spite of the fact that its feet and arms have been cut.

The evolution of these early pieces, based on traditions of old Eng-



lish joinery, to the structural curves of the Queen Anne period is effected by a series of interesting transitions best evidenced by the chairs. We have seen how the high-backed chair of the Stuarts persisted into the reign of William and Mary in a modified form in which the carved stretcher was replaced by a Portuguese bulb, and the feet were ball or Spanish. Soon the carved cresting also disappears, and the turned side supports of the back give way to a moulded frame entirely surrounding it. The back is "spooned," and often now upholstered, as in the leather chair by the entrance to this room. Such chairs represent the full development of the period.

A transition style in which the upholstered back has disappeared in favor of the curved vase splat of the Queen Anne period is represented by a set of chairs in the entrance hall, once the property of Mary Prescott, who married John Miles in 1702. A few chairs of this type are known in which the transition is carried one step further by means of a cabriole leg beneath a short turned member; but in country districts such as ours the cabriole leg was never popular, and the turned base persisted to some extent throughout the eighteenth century, as shown in this collection.

While the cabriole leg was slow to be adopted generally here, a few examples in this house date from very early in the century. A high chest between the windows in this room has the walnut veneering, herringbone inlay, and small stamped brasses of the William and Mary period. It belonged to the family of Sarah Eliot Gerrish of Gerrish Island in Maine, and is loaned by Miss Sarah Goodwin of Concord. A beautiful Charles II day bed from the same source is in Room 1.

A cabriole-leg dressing table across the room shows a rare but typically American combination of woods, indicating a date very early in the century. The front and top are of mahogany, the earliest to appear in the collection; the sides and legs are maple, and the carcase American rived oak. On this fine little piece is displayed a velvet trinket box, rose-lined and silver-studded, about which hangs the glamour of a tradition that it belonged to Queen Elizabeth at the time when, as Princess Elizabeth, she was imprisoned by Queen Mary. The box descended to the Society through Sally Prescott of Concord, great-great-granddaughter

of Sir Francis Willoughby of Charlestown, with the legend that it had been given by the Queen to his ancestress, Margaret Willoughby, who was her maid of honor. For many years it was known in the Prescott family as "Queen Elizabeth's red velvet trunk."

Above this royal heirloom hangs a looking-glass having the wide quarter-round moulding and fretted cresting popular in this country from the late seventeenth century through the first quarter of the eighteenth. It came from the Potter family, whose forebear, Luke Potter, was one of the first settlers of the town and deacon of the church. This is the earliest of a fine series of looking-glasses in the collection.

The overwhelming importance of the church in the life of the town at this time is indicated by the engravings of well-known English divines on the walls, three of which are the work of the London engraver, Robert White (1645-1704), and belonged to the Reverend John Whiting, fourth minister of the church in Concord. The fourth has been attributed to Peter Pelham, dean of American engravers, who worked in Boston between 1726 and 1751.

The crewel-work window curtains were embroidered for this house by women of the Society, just as the women of a Concord family of the period represented might have embroidered similar curtains for themselves. A number of early eighteenth-century advertisements contain such references as "curtains ready stamped for working," or "a good assortment of worsted crewels, well shaded." Our curtains are worked on hand-woven bolton cloth in a Tree of Life design copied from an original embroidery now in a museum in Stockbridge, Massachusetts. A fragment of an Indian cotton Palampore or "chints," hung on the wall near by, serves as a reminder of the origin of such designs in early English embroideries.

Although "Carpets for Rooms" were advertised early in the eighteenth century, they cannot have become general in provincial districts until well after 1760. "Persia" and "Turkey" carpets, mentioned almost from the beginning in early inventories, were undoubtedly used at first as chest and table covers. Later "Carpets for Bed-sides" and "cavasses to lay under a table" (1729) were referred to. While no effort has been made to carpet this house adequately, the use of small Oriental



rugs for floors throughout the eighteenth and early nineteenth centuries has been indicated.

In the shallow cupboard to the left of the fireplace is exhibited early silver loaned from time to time by Concord families. Among the pieces on permanent loan are examples of the work of John Burt and Paul Revere of Boston, Edmund Milne of Philadelphia, and other well-known American silversmiths. A few fine pieces of English or European workmanship are included for their long association with Concord names.

The "powdering closet" is now used for the display of "Delph Wares" and the "East India Chiney Wares" so frequently mentioned in old New England inventories.

Tin enamelled wares from Delft in Holland are known to have been imported into this country almost from the beginning. But few of these first pieces have survived. Most of the "delft" of early tradition now extant in New England is of English origin, and dates well into the eighteenth century. The Concord collection consists almost entirely of examples from the "West country" delft works of Liverpool and Bristol, whose products were of easy access to our shipping and were very generally in use here throughout the colonial period. Indeed, it was not until after the resumption of trade with England at the close of the Revolution that English delft was finally superseded by the wonderful new creamwares which Wedgwood and his contemporaries had meanwhile been developing in Staffordshire. Although a few pieces are of earlier date, most of the delft in the Green Room cupboard belongs to the 1740-1760 period, when the trade into the Port of Boston seems to have been at its height. One interesting group can be identified as the work of Joseph Flower of Redcliffe, Bristol, whose factory operated between the years 1745 and 1785.

Like delft, porcelain from China and the Orient was highly prized in this country almost from earliest times. First brought into Holland by the Dutch East India Company, and exported thence to America, the delicate translucent wares which Europeans bought so eagerly, and European potters tried in vain to imitate, became known here as "Chiney



Ware" or "India China," and were treasured in American cupboards throughout the colonial period. Although finally the term "India China" came to be used almost interchangeably with "Canton" to apply to porcelain brought directly from China in the nineteenth century, an arbitrary distinction has been made in labelling this collection, whereby the former term is confined to export porcelains brought here before the beginning of our direct trade with China in 1784-1785.

First and finest of these were the porcelains of the famous K'iang Hsi period (1662-1722), of which there is no example in the Concord collection. The porcelain from the succeeding periods shown in the powdering closet is of sufficiently similar inspiration to be congruous in a room of earlier date. But most of it belongs well within the reign of Ch'ien Lung (1760-1790), and speaks rather of the time when Chinese importations of all kinds shared with Chippendale the honors of our drawing-rooms. A characteristic group, decorated in a bold design of peonies and crabs in red, blue, and gold, is part of a set originally owned by Hugh Cargill, who came to Concord in 1774 and died in 1799. It is said that an identical set was ordered for the Reverend Ezra Ripley sometime after he went to live at the Manse in 1778.

In the passage leading to the Queen Anne Room is exhibited Chinese blue and white porcelain of the nineteenth century known as "Nanking" or "Canton." Such wares were made for the common export trade in hundreds of small Chinese potteries, and sent overland to Canton, whence they were shipped to this country directly in great quantities throughout the first half of the century. Owing to a wide variation in the quality of workmanship and design, no classification of the commoner kinds can be attempted. But collectors are accustomed to distinguish in a general way between the finer wares made presumably in the imperial factories at Ching-tê-chên, and usually termed "Nanking," and those coming from the smaller factories in and about Canton. In all wares the paste is relatively coarse and often roughly potted. Decoration is pointed in designs showing various interpretations of the familiar Chinese river-island scene, or in a conventionalized design, combining Chinese and European motives, known as the "Fitzhugh" pattern. Similar com-

binations of motives appear in many of the borders, which vary according to the skill and fancy of the painter. The Concord collection, inherited from over a period of many years, displays numerous versions of both designs, combined with different borders and executed with varying degrees of skill and care. One pair of early plates belonged to William Dawes, who rode with Revere on the night of April 18, 1775. They are the gift of Mrs. Arthur Holland, formerly of Concord, whose husband was a descendant of Dawes.

## Room 6

### THE QUEEN ANNE ROOM

Second Quarter of the Eighteenth Century

#### *The Architecture*

As the eighteenth century advances, and American building becomes more and more infused with the academic spirit of the times, we find that the tendency is towards an ever more orderly arrangement of both structural and decorative elements. By the middle of the century, even in country neighborhoods, such rooms as this are frequent, in which regularly grouped panels fill balanced spaces between the fireplace and the doors on either side.

The panelling in this room has never been painted except for the doors and architraves. It was bought in place from a house in Dunbarton, New Hampshire, where it was found covered with modern wall paper, the pattern of which may still be seen in the wood. The panelled shutters in the windows had been removed, but were found stored in the house. Similar shutters are in the old Hosmer house on Lowell Road in Concord.

#### *The Furnishings*

It is believed that nearly all American furniture of the earliest periods was made in New England. But by the time the Queen Anne style had come to be generally adopted in this country, there were established in several American centers groups of workmen whose interpretations of





THE QUEEN ANNE ROOM





types and style developed marked local characteristics traceable throughout this and the succeeding periods. Philadelphia, then the capital of fashion, had acquired a large number of skilled artisans and cabinet-makers whose work bade fair to outshine that of the more conservative New Englanders. Yet while their work may have influenced to some extent the furnishings of Salem or Boston houses, no trace of it is found in a country-town collection such as ours. The furnishings in this room show typical New England interpretations of the Queen Anne style. The spirit of the style is Dutch, increasingly permeated by rococo influence. The cabriole leg and Dutch foot predominate, and curved structural members are the rule.

Nearly all New England chairs of the period are in one of the three forms shown in this room. The earliest type is that seen in the set of five side chairs, in which the squared, rather narrow seat of the previous period is retained, and the legs are braced by stretchers. The vase splat, similar in form to the splat of the transition chairs in the entrance hall, now joins the seat rail instead of ending in a crosspiece several inches above it as in the earlier tradition, and the cresting is merely indicated by a curve. The nearly rectangular form of the back with straight flattened stiles is typical of New England, where the "ballooned" form is rarely met with. These chairs belonged to General Eleazer Brooks of Lincoln, of the Army of the Revolution.

The increasing trend in this period towards curved lines developed the second type of chair, in which the seat takes on a rounded or "horse-shoe" form. This type is shown in the little "slipper chair" beside the flax-wheel, so-called because it is believed to have been made first for bedrooms in a day of billowing skirts and tight stays, when its low seat made it convenient for dressing. The needlework seats of all these chairs were worked by Concord women after old designs.

By the fireplace is a typical example of the New England wing chair of the period, in which the arms are in one piece with the wings and rise vertically from the seat, and the legs are braced with stretchers. The needlework cover is one which was found beneath several later covers on a similar chair once the property of William Scollay of Boston, and later owned in Concord. Our chair belonged to Dr. Abel Prescott of Concord,

who also owned the tea table and chair near by. The chair shows an interesting variation of the bannister-back met with only in this neighborhood. The copper kettle on the table was used by Louisa May Alcott when she went to the Civil War as nurse.

The prevalence of tea drinking in this and the following periods is indicated by the frequent mention in early inventories of several tea tables in one room. Examples of the delftware or India "blue and white" which might have furnished them may be seen in the cupboards either side of the fireplace.

All the charm of the Queen Anne style in New England, and of New England craftsmanship at its best, is embodied in the graceful little dressing table against the south wall. The wonder is that these slender legs have survived the years intact. The piece is undocumented, but the small brasses and double-arch mouldings about the drawers indicate a date very early in the period. The dressing table between the windows belonged to Governor Dudley of Massachusetts, who became Governor in 1702. The sunburst carving is the characteristic embellishment of such pieces in New England, where the elaborately carved ornament of Philadelphia was never approximated.

Thus we find the spirit of the rococo movement interpreted here conservatively in the furniture. But in accessory pieces it breaks into freer expression. The looking-glass on the south wall shows in the cresting the exuberant curves developed in such pieces as the movement gained in momentum. It came from the Minot family, and in this size is probably unique. In the glass opposite, the elaboration of the cresting has become a carved and fretted frame entirely surrounding the glass, while the double glasses of the Queen Anne period have given way to a single glass without a bevel. This type falls well within the Chippendale period, but would have appeared in imported pieces by the time the Queen Anne style had got well under way in Concord. Both glasses derive from the simply moulded frame and scrolled cresting of the early Queen Anne type, an example of which hangs near the door in the entrance hall. This glass belonged to Josiah Blood, who died in 1731.

Among our hardy farmer pioneers musical instruments for family use were rare luxuries indeed before 1750. The charming little spinet in this





QUEEN ANNE LOOKING-GLASS



room was inherited from the Wilkins family in Carlisle, and may date from as early as the time of the settlement of that family in Massachusetts. It was made by Thomas Hitchcock, favorite spinet maker in London during the reign of Charles II and James II, whose working time has been established as between the years 1664 and 1703. The carved ivory naturals and ebony accidentals inlaid with ivory are characteristic of the keyboards of that time. The legs are of course late replacements. The original base would have been a typical Stuart support with three turned and braced legs and ball or Spanish feet. In his diary for April 4, 1668, Pepys wrote of buying a "triangle" for his "espinette."

Concord has long been famous as the home of men of letters. So it is not strange that a collection like ours should contain a number of interesting old pieces of writing equipment. In this room is the "stand-dish" of the Reverend Nicholas Bowes, first minister of the church in Bedford, represented as "a man respectable for his abilities and learning, and of sound evangelical sentiments." The lid of the box bears his name, with the date 1725, which marked his graduation from Harvard College. The leaden inkwell with holes for pens, the brass sand caster, and a bit of old sealing wax are still intact inside.

In the window near by is a pewter porringer which once belonged to Major John Buttrick, "distinguished for his bravery in leading a gallant band of militiamen on to meet the invading enemy at the North Bridge."

Across the room is an interesting early dial and works taken probably from a half clock or a "grandmother's clock." The face is engraved with the name "Nathaniel Mulliken, 1746," one of the first of our American clockmakers, who worked most of his life in Lexington.

The window curtains in the room are made from old hand-woven blankets dyed in the primitive way with walnut juice, and hung on hand-whittled poles held by wooden brackets.

In a passage off this room are exhibited tablewares of English salt glaze and painted "cream colour," such as were shipped regularly to Boston in the last half of the eighteenth century from the ports of Liverpool and Bristol. The collection, though small, is fairly representative of the types popular in New England during the colonial period, and of



the development of English "useful wares" before the Revolution. Untouched by the commercialism that grew up under Wedgwood during the years when war had cut off intercourse with the American colonies, such a collection has a charm that is peculiarly of our own tradition.

In the right-hand cupboard is presented that era in the history of Staffordshire when the potter, bent on reproducing in his own materials the fine white tableware of China, turned from his red wares to the chalky clays of Cornwall, and developed, first, the famous salt glaze of the Astburys; then, by the substitution of a glaze of lead and flint for salt, the "cream coloured ware" which Wedgwood was to perfect and christen "queensware," and which became the basis of all future similar wares.

The salt-glaze group in this collection includes a number of pieces of the small size and shapes characteristic of the earliest period, dominated in Staffordshire by the elder Astbury. Among these, a tiny teapot and three small jugs from Nottingham may date from the first half of the century. A rare five-inch plate having an engine-turned border in a design familiar on silver of the mid-eighteenth century belonged to Deacon William Parkman (1741-1832).

"Cream coloured ware" is said to have been made first by Thomas Astbury, son of the elder Astbury, about 1725. Our cupboards include examples of the colored-glaze group developed by Whieldon and his contemporaries, and of the "fine white wares" painted or enamelled in imitation of Chinese or European porcelain. An early group, painted in blue in designs of Chinese origin, includes a rare plate with the mark ASTBURY impressed in the bottom.

A group of later wares is enamelled in designs which suggest the work of the itinerant porcelain painters of the time. A more interesting group painted in the old high-temperature colors, in a manner strongly reminiscent of late Bristol delft, marks what may have been the last effort at free-hand expression in an ancient industry destined soon to become, through the enterprise of Wedgwood, a far-flung manufacture.

Such wares, transported to America in the same ships and booked from the same ports as the "Delph wares" they were finally to supplant, sometimes acquired the same port names. Thus our grandmothers poured their



THE CHIPPENDALE ROOM





tea from "Bristol," though the pots may have been sent many miles overland to port. A few pieces of this group show the coarse potting and brittle glaze characteristic of the creamwares actually made at one of the old Bristol delft works at the close of the century. Here the delft painters continued for years a style of decoration long outmoded in Staffordshire, but dear to Americans then and now. The "Bristol" in the Concord collection has been known by that name for so many years that one hesitates to suggest a different classification.

## Room 7

### THE CHIPPENDALE ROOM

c. 1760-1780

This room breathes the atmosphere of comfort and unpretentious elegance which prevailed in Concord homes during the period of prosperity immediately preceding the Revolution.

The panelling came from the Captain Billy Cook house in Salem, its coloring suggested by the band of Dutch tiles in the fireplace. "Square Dutch Tiles to be set in Chiminies" are advertised in New England papers as early as 1719 and after 1761. In the *New England Journal* of 1730 are offered, "Good Dutch Tiles of Various Figures for Chimneys, also Stamp Paper in Rolls for to Paper Rooms."

This wall paper is a copy of a Pillement paper of c. 1760, similar in design to an original paper in the Old Manse, built for the Reverend William Emerson in 1769. The window curtains are hand-woven silk of a color much in fashion during the pre-Revolutionary era, and called by our grandparents "puce." In hanging them, consideration has been had for the spirit of simplicity which must always have prevailed in Concord. Thus, while the period is one in which window curtains in the cities were draped and festooned almost overpoweringly, these have been hung simply on wooden poles run through casings, as in the previous period, and tied with silken cords in a graceful semblance of the so-called "Chippendale drape." The customary use of the same material for the curtains, and as covering for the furniture of such a room is testi-

fied to by such passages as this from the *Boston Gazette* of 1746: "A fashionable crimson Damask Furniture, with Counterpain and two Setts of Window Curtains, and Vallans of the same Damask. Eight Walnut Tree Chairs, Stuff Back and Seats, cover'd with the same Damask. One easy Chair and Cushion same Damask."

### *The Furnishings*

The Chippendale style expresses the revolt from Dutch to French influences which took place in England during the second quarter of the eighteenth century, accompanied by a free and even extravagant expression of the rococo impulse. To what extent Thomas Chippendale led in this revolt or how far he followed and catered to fashions already established by his predecessors can only be inferred. The furniture called by his name includes types of the pre-Chippendale period in which he certainly worked, and which he may have influenced, and furniture in the French, Gothic, and Chinese tastes as illustrated in his *Director*, first published in 1754.

The furniture in this room is in the style of Chippendale as interpreted in New England. Here again no traces of the magnificent rococo spirit of Philadelphia Chippendale are to be found. While expressing adequately the development of the Chippendale school in America, this New England furniture remains simple, restrained, and entirely satisfying from the point of view of any except those of the most luxurious tastes. Its chief characteristics are the cabriole leg, usually devoid of stretchers; the claw-and-ball foot, a feature of English Queen Anne furniture, but not general in America until this period; the peculiar bow-shaped cresting and elaborately pierced and interlaced back-splats of the chairs; and the return to a rectangular construction in the fretted furniture in the "Chinese taste." With these the most usual decoration is plastic carving in naturalistic designs.

The paucity of chair design in New England at this period has often been remarked upon. This room shows the two types of Chippendale chair of which practically all others found in the vicinity are variations. The single chair by the table is a simple version of the chair usually referred to as the "Salem type," and is actually a transition chair from the



Queen Anne period. Although the top rail has now the "Cupid's bow" curve, and the seat has resumed the squared form reintroduced by Chippendale, it will be seen that the contour of the splat and the underbracing of the legs are of the earlier period. The splats of later Queen Anne chairs were sometimes pierced and scrolled in the design seen here, and this design carried over into the Chippendale period. A number of chairs are known in Concord in which this back is combined with the Dutch foot. The feet of our chair have been changed and may originally have been Dutch.

Chippendale introduced the straight untapered leg seen on the Pembroke table between the windows, and the ladder-back chair, the latter supposedly as a chair for simple households. The two pairs of side chairs in this room exhibit a fine local variation of the type. They came from two separate Concord families, and are different only in the number of slats in the backs. A simplified version of the same type is shown in the rare little high-chair from the Dorrance family of Providence.

The Pembroke table belonged first to Dorcas (Barrett) Gerrish, daughter of Captain James Barrett whose silhouette portrait is first in the group to the left of the fireplace, and later to Miss Sophia Thoreau, sister of Henry D. Thoreau. Sheraton says of such tables: "The use of the piece is for a gentleman or lady to breakfast on." They were also no doubt used as tea tables, and for what we now call occasional tables. This graceful example is one of the simpler versions of the so-called fretted furniture popularized by Chippendale.

Another Thoreau family relic is the graceful looking-glass over the claw-and-ball-foot table in this room. It belonged to Mrs. John Thoreau, grandmother of Henry D. Thoreau, and is one of the few early glasses in the collection to which an American origin may properly be assigned. In the progression of styles it follows the 1749 glass in the Queen Anne Room. The table belonged to John Flint of Concord, who was born in 1722 and died in 1792. Such tables were the dining tables of the period, few if any, however, being found large enough to accommodate more than eight or ten persons. The inference is that for large dinners several were used, either separately or, in the case of rectangular ones, pushed together.



A not unusual example of the characteristic development of styles in America is seen in the wing chair in this room, in which the broad base and claw-and-ball foot of the American Chippendale style are combined with the vertical arms and high, narrow back of the Queen Anne chair. The stretchers are another early feature often found on Chippendale pieces in provincial districts where craftsmen had not yet become skilled enough to do without this bracing. The chair belonged to Abel Moore (1777-1848), father of one of Concord's best-known horticulturists. The "dish-top" light stand near it should not be overlooked. It came from Miss Polly Hancock of Boston (1744-1829), and is perhaps the finest of a large number of similar pieces in the house.

About the fireplace hang the silhouette portraits of various well-known Concord people, cut by one or another of the travelling profile artists who flourished during the late eighteenth and early nineteenth centuries. Captain Barrett's portrait has already been mentioned. Below it, second to the left, is Abigail Minot, charming with high coiffure and lacy frill, who married William Bowers in 1799. The portrait was cut and signed by William Doyle, one of America's best-known silhouettists, who, unlike his fellow itinerant artists, worked practically all his life in Boston, until his death in 1826. Across the panelling is William Nutting, stepfather of Ebenezer Hubbard, a familiar Concord character of the sixties, and above him are Henry Yeend and Sally Davis, his wife.

The slant-top desk, from the Rogers family, is distinguished for its excellent cabinet and for the inverted sunburst carving on the apron. A fine pair of Seymore prints which hang above it were "bot at Vendue" about 1760 by Colonel John Cumming, who married Abigail Wesson in 1753.

The tall clock in the opposite corner belonged to James Chandler of Concord (1714-1792). Enamelled dials such as the one seen here began to be used on cheaper clocks about 1780. Since they were invariably imported from Birmingham, the names of the makers are seldom on them. Occasionally a maker painted his name over the enamel, as on the clock in the passage to the Queen Anne Room. This latter clock was made by Nathaniel Edwards of Acton (1720-1800).

The handsome carved chair and day bed placed in this room as heir-



TEA SET DECORATED WITH THE INSIGNIA OF THE ORDER OF THE CINCINNATI





looms have been referred to previously in connection with the study of the chairs in Room 1. They belonged to the Honorable Peter Bulkeley, whose services to the town his father founded were many and valuable. He is known to have owned them sometime between the years 1680 and 1688. The free-hand quality of the carving and the simplicity of the design, similar to that on most of the bannister-backs found in this country, carry conviction of their American origin.

The cupboard at the right of the fireplace contains twenty-nine pieces of a remarkable set of "Cincinatti Lowestoft" brought from Canton late in the eighteenth century by Major Samuel Shaw of Boston to General Benjamin Lincoln of Hingham, Massachusetts, and now owned by Mr. Lincoln Smith, a Concord descendant.

Several sets of china in this category, made of Chinese export porcelain with decoration featuring the insignia of the Society of the Cincinnati, have long been treasured in American collections. Two types are known. Within recent years, much of the legend concerning their origin has been converted into fact.

Major Shaw, who had been aide-de-camp to General Knox and was one of the founders of the Society of the Cincinnati, made four trips to China after the Revolution, becoming first American Consul at Canton. The first trip was in 1784, in the *Empress of China*, first ship to sail directly to China from the United States. Shaw tells in his journal of his desire at that time to have a design portraying Fame, Minerva, and Cincinnati reproduced upon china as a souvenir of the Society of which he was then Secretary; but adds that he was "able to have his desires gratified only in part." Thus it seems not improbable that the china made for him on this first visit was the set known to have been owned by General Washington, on which the figure of Fame appears bearing the insignia of the Society suspended from a ribbon. No other set of this Fame type is known.

The Lincoln china is of the second type, on which the insignia, somewhat elaborated, appear in obverse and reverse form, without the figure of Fame, and with the initials of the original owner in gold. Six sets of this type are known, each traceable to an original member of the Cin-

cinnati. Of these, one is documented by a letter of presentation from Shaw dated 1790, together with an inventory of eighty-five pieces. The inference is that the other sets were of approximately the same size, and were presented by Shaw on his return from one or another of his later trips to China.

The Lincoln set is one of only two now known which have survived in any degree intact. A statement made to Mrs. Hannah Lincoln Smith, mother of the present owner, by the Honorable Winslow Warren, President-General of the Cincinnati in 1911, and Mrs. Smith's first cousin, suggests the possibility of an original intent on Shaw's part to confine these presentation sets to the original officers of the Society. The statement affirms that "Shaw had four sets of china made for: General Washington, first President-General, General Lincoln, first President of the Massachusetts Society, Henry Jackson, first Treasurer (general, I suppose), and for himself." A cake dish from a set made for General Knox is exhibited in the Alcove.

## Room 8

### THE REVOLUTIONARY BEDROOM

1775-1790

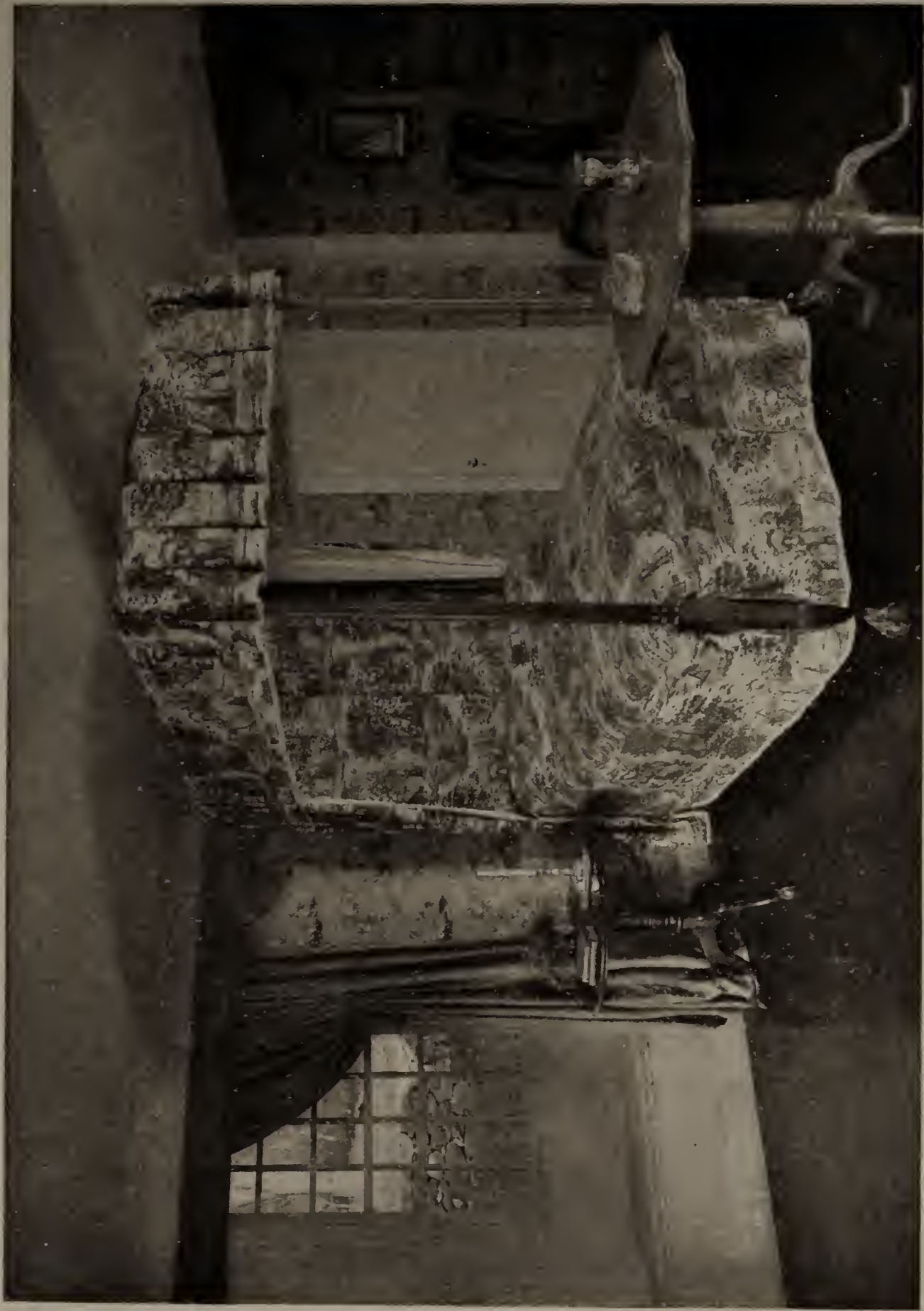
#### *The Architecture*

The interesting panelled wall at the fireplace side of this room came from Billerica, a town but eight miles from Concord. The windows have been built up out of material from other sources and are an attempt to project into the rest of the room the fine feeling of the panelling. The color approximates the gray-blue described by Peter Kahn, in recounting his visit to New York in 1748, as the color most frequently seen in American interiors.

#### *The Furnishings*

Only the setting of this room can be accounted of later date than the room across the hall. The furniture is practically contemporary. The woodwork is somewhat more elaborate, and the wall paper is a copy of a





THE REVOLUTIONARY BEDROOM





French toile-de-Jouy paper of slightly later date. The window hangings are also later in style, showing, as nearly as was felt to be consistent with country-town simplicity, the full development of the Chippendale period. Linen damask is a fabric often mentioned in Boston advertisements of this time. Curtain rings are mentioned early in the second half of the century, but are used here for the first time in this house for the reasons already explained. The high draping of a single heavy curtain to a window is often seen in engravings of the last half of the century.

The furniture is bedroom furniture in the Chippendale style, the bed itself being of earlier date. It came from the Minot family, established in Concord by James Minot, who came here in 1680, and it belonged at one time to Mrs. Rebecca Minot, who married William Heywood in 1794. The original feet were probably in pedestal form. The foot posts are fluted, and the head posts simply chamfered. A few such beds, merely frameworks for the draping which would have covered them entirely, are known to date from very early in the century. The present draping, made of a few lengths of old printed cotton toile, is dictated by the limited amount of material available. The toile was found in a locked closet of the old Antiquarian House just before the collection was moved, and must have been there a long time.

The chest-on-chest belonged to Hugh Cargill, who died in 1799 and left to the town the present Poor Farm. The date 1790 is carved in a partition between the upper and lower sections of this piece. The drawers contain bits of old needlework, old gowns and lace, or whatever else of women's finery is not accommodated elsewhere in the house.

The slant-top desk opposite is a well-made piece, of wild cherry, certain features of which suggest the work of Joseph Hosmer, discussed in the notes on Room 11. Over it hang two of a set of aquatint engravings, published in 1794 by Laurie and Whittle of London as illustrations for Thompson's *Seasons*. The other two are across the room.

A maple tea table near by is interesting for the free-hand arrangement of the scallops about its top. It belonged to Dr. John Cumming, owner of the bannister-back armchair in Room 5.

Between the windows is an excellent example of the Massachusetts block-front bureau, inherited from Dorcas (Barrett) Gerrish, who also

owned the Pembroke table in Room 7. The block-front style, while no doubt derived remotely from certain continental types, was developed in its present form in New England and brought to highest perfection in Rhode Island, where it falls well within the Chippendale period. The shell ornament for which the Newport block-fronts have become famous is used sparingly in the Massachusetts type, which depends for beauty mainly upon proportion and skilful handling of the blocking. The bureau in this room shows the flat blocking which is more usual, and usually more attractive, than the curved blocking seen on a similar piece in Room 10. Flanking it on either side is a pair of country Chippendale chairs which exemplify in an interesting way the tendency of provincial craftsmen to cling to the traditions of early joinery even in pieces purporting to follow later fashions. These chairs, with their Stuart-turned bases and Spanish feet, their Queen Anne splats joined firmly to a cross-piece above the seat, and their "Cupid's-bow" top rails, have the quaint originality which gives country-made furniture a charm all its own.

The corner cupboard in the room came from the house in Concord formerly owned by Deacon Thomas Barrett, destroyed in 1862. Such pieces were often built into the dining rooms of early houses, and appear in early inventories as "beaufatts," "beaufets," "bowfats," etc.

In this one is displayed the first group of the Society's large collection of so-called Chinese, or Sino-Lowestoft, an often crude Chinese export porcelain decorated with European designs, shipped in great quantities to Europe and America in the late eighteenth and early nineteenth centuries. The American China trade began about 1784, when the privateers which had been sent out by American merchants during the Revolution began to be diverted to commercial purposes in distant lands. From that time until the beginning of the War of 1812, Chinese "Lowestoft" was brought on order into this country in steadily increasing amounts.

A glance at any cupboard such as ours serves to show the great diversity in the quality of paste and decoration of such wares. Generally speaking, the finer sets are believed to have been made at the great pottery center, Ching-tê-chên in Kiang-si, to the north of Canton, while the coarser grades came probably from the factories to the south. Many





THE ENTRANCE HALL



were decorated at Canton, often in designs made specially to order, and all were shipped from there. In view of the hundreds of Chinese potteries engaged during this period in making wares for the European trade, any effort to distinguish between them, except in this general way, would be practically hopeless. Some classification of patterns may be possible. In general the simpler sprigged or banded patterns seem to be earliest in this country. Later patterns show the influence of the classic revival and of the designs of Robert Adam, as witnessed by the tea set in our Alcove.

## Room 9

### THE ENTRANCE HALL

In passing through the entrance hall on our way to the second floor, we step back to the time when the famous Hancock house dominated Beacon Hill in Boston. No house in New England was so much admired, and none rivalled it in elegance or in the comfort of its appointments. Only the best materials had been allowed to go into it, and only the most expert workmen engaged to use them. So carefully was the work on the interior done that although the house was occupied by 1740, the panelling of its great rooms was not finished until five years later.

Our stairway contains five posts from the side stairway of this house, which was among the first in this country where three balusters turned with different kinds of spirals were used on each step. This plan became very popular, and was copied in the better New England stairways down to Revolutionary times. The carved spindles of our stairway are old. The others are reproductions.

The architecture of the hall was designed as a dignified and appropriate setting for the stairway. The paper is a copy of an early Georgian paper. The damask curtains hang straight beneath a shaped valance in a manner shown in engravings of the mid-eighteenth century. The furniture, with the exception of the group at the foot of the stairs, is in harmony with this setting.

A copper plate by the front door is dedicated to the memory of Mr.



and Mrs. Edwin Shepard Barrett, late of Concord, whose children contributed largely towards the fund that built this house. Mr. Barrett was a direct descendant of Colonel James Barrett of Revolutionary fame. A crayon portrait of his grandmother, Mrs. Nathan Barrett, who was Mary Jones of the old "Bullet-Hole House" in Concord, hangs at the far end of the hall.

A handsome looking-glass on the right wall shows in its elaborately carved and fretted frame the full development of rococo influence. Beneath it is an interesting single-leaf table, probably made to push against another table to increase its size. The unusual thickness of the pads beneath the Dutch feet, and the angle at the knees, suggest a date rather late in the Queen Anne period. The chairs, which are earlier, have been referred to in the notes on Room 5.

Two tall clocks are in the hall. The one to the front is of American make. The other, on the landing, was made by Henton Brown of London, who worked between the years 1726 and 1766. It belonged to Dr. Abel Prescott (1718-1805), who also owned a number of the pieces shown in the Queen Anne Room.

The looking-glass on the stairway is a good example of a pedimented type which developed alongside and apparently independently of the cut and fretted types shown in the previous rooms. Such glasses, following the lines of the overmantels and other architectural features of the period, were introduced into this country soon after 1750, and remained popular until the close of the Revolution. This one belonged to Jonathan Heywood of Concord (1747-1807).

Above the upper landing are the portraits of Mr. and Mrs. Hapgood Wright of Concord and Lowell, Massachusetts, donors of a fund for centenary celebrations in Concord. Mrs. Wright's portrait, painted probably soon after her marriage in 1835, seems to have been retouched in 1844, and bears this date on the back, with the signature of Thomas Bayley Lawson of Lowell. Lawson, who also worked in Boston, is best known for his portraits of Webster, Clay, and other political personages.

## THE SOURCES OF FEDERAL STYLES IN AMERICA

In those years shortly before and during the Revolution, when our strained relations with the mother country had cut us off from English influences, a radical change took place in the architecture and house furnishings of Europe. The rococo style had reached a point where further exaggeration became impossible, and a reaction was inevitable. This came in England in the form of the work of Robert Adam and his brothers. On a tour of Italy at the close of his architectural studies, Adam had come into contact with the revival of late Roman classic forms resulting from the recent excavations at Herculaneum and Pompeii. He returned home teeming with new ideas based on these forms, and within ten years completely revolutionized the taste of England.

Finding that the old-style furniture was out of place in the new houses he was building, he took to designing not only the furniture but the metal work and textiles for them, and even the personal belongings of the ladies who lived in them. The best artisans and cabinetmakers of the day worked for him, including Chippendale himself, whose only documented work is, strangely enough, furniture made to the designs of Adam.

In this new style, classic arrangement and detail used solely for decorative effect prevailed, but marked by a delicacy and attenuation of proportions unknown in previous periods. Delicate ornamentation, suggested by the painted and stucco ornament of Pompeii, presented new motives, such as flutings, reedings, Greek key designs, swags, pateræ, and so forth. Much of this ornament was made of composition set in moulds and glued to the surface to be decorated, as on the mantel in Room 12. It was painted in light colors, pale green, pink, white, and cream, to harmonize with the delicacy of the design.

In the furniture, simple classic forms following structural lines took the place of the curved construction of the preceding periods. Legs were straight and tapering, sometimes rounded or reeded. Curves were confined to the fronts of tables, sideboards, bureaus, etc. Cabinet pieces were decorated with inlay set in classic or geometric patterns; while chairs continued to be carved, or were painted in the French style. New and



exotic woods of light color, sometimes stained with brilliant effect, were employed.

New pieces of furniture were also evolved, most important of which was the sideboard, first suggested by the Adam arrangement of a side table flanked on either side with pedestals surmounted by urns. This arrangement was combined in a single piece by the cabinetmakers who followed Adam, many of whom in the succeeding years issued design books embodying the new ideas in more or less individual ways.

Since these ideas did not reach America until the beginning of the so-called Federal period, when the books of Shearer, Hepplewhite, Sheraton, and others were all available, our American furniture drew from all these sources more or less indiscriminately. Thus it is difficult in most cases to trace a given piece to a single origin.

An excellent group of this period is at the foot of the stairway in the entrance hall. The sideboard, showing the simple lines and inlay of the Hepplewhite style as we find it interpreted in this neighborhood, belonged to Samuel Barrett, who died in 1804, and whose son Samuel owned part of the furniture in Room 12. The coffee urn of painted tin is in a design first introduced by Adam. Of the knife boxes, the larger one belonged to Jonathan Fay, who died in 1811. The smaller was given by General Israel Putnam to General Eleazer Brooks of Lincoln at the close of the Revolution. It contains a number of the original forks bearing the mark of J. Parsons & Company, workers at Sheffield between 1783 and 1792.

#### Room 10

### THE YELLOW BEDROOM

1790-1800

#### *The Architecture*

Generally speaking, the trend in panelling in American interiors is from smaller to larger sized units; from groups of small panels set with bevelled edges, to large panels, often used singly, and set as in the overmantel of this room, without a bevel, flush with the stiles and rails. This





THE YELLOW BEDROOM



overmantel with its narrow mantelshelf, the first to appear in the house, presents a development dating well towards the close of the eighteenth century. It was bought at Ipswich, Massachusetts. The cornice of the room is an adaptation of one in a house of 1790, formerly in Charlestown, Massachusetts.

An interesting step in the development of efficiency in the fireplace is shown in the cast-iron fire frame, an improvement believed to have been invented by Benjamin Franklin, and called by his name.

### *The Furnishings*

It will be noted that in colonial times the preference of our forebears was for stout fabrics and strong colors in furnishing their rooms. Wall papers and upholstery fabrics, often brought from France or England and awaited tediously for months, were not easily replaced, and were chosen with an eye for durability even before beauty. Woodwork, when painted at all, was usually of a color sturdy in proportion to the character of the other furnishings. But in the early nineteenth century, following the fashion for delicacy set in England by Robert Adam, all this was changed. In the Yellow Bedroom white painted woodwork, used extensively by Adam, and popular here throughout the Federal period, is shown for the first time in this house. Here too are the first white muslin window curtains and bed hangings. The latter were made from a pair of old French embroidered Swiss curtains dating from about 1800. The bedspread and window curtains are of modern Swiss approximating as nearly as possible the quality of the old. Another old muslin of a different pattern is used for the crib cover. The wall paper is a copy of a Directoire paper said to have been much in favor during the early years of the Republic.

The furniture, except for a piece or two of earlier date, shows both Sheraton and Hepplewhite influence. A charming and characteristic piece is the corner washstand, once the property of John Richardson, a hotel keeper in Concord in 1795. The bed, with its inlaid pedestals and swelled and reeded posts, embodies much of the best expression of the period. It belonged to Joseph Dudley of Concord (1743-1807), who also owned the two yellow "fancy" chairs in the room. Very little



of the painted furniture of this period has survived with the original paint intact. These rare little chairs show in a quaint provincial form the kind of classic motives employed for such decoration.

Motives of similar inspiration were used in the decoration of mirrors, clocks, pottery, and other accessories of the period. These were frequently combined with patriotic emblems designed to give vent to the feelings of national pride which ran so high during the early years of the Republic.

A water pitcher on the bureau in this room reflects the universal love of the great leader who had saved the nation and guided its early fortunes. Hundreds of these "Washington pitchers" and similar articles were made and shipped into America during the years between 1790 and 1812 by English potters, who were shamelessly willing to glorify the new nation at the expense of their own if they could at the same time acquire that nation's trade. This pitcher was made at the Herculaneum factory at Liverpool between 1794 and 1796. The design shows the head of Washington, with Liberty and Justice, surrounded by fifteen stars and the names of the fifteen States in the Union from 1792 to 1796. On the opposite side is a fanciful arrangement of Masonic emblems, a combination of designs no doubt frequent and logical, since Washington was at the time Grand Master of the Lodge at Alexandria, and the foremost American Mason.

Two block-front pieces of the previous period afford opportunity for an interesting comparison of the two types of blocking usually found in this neighborhood. The desk belonged to Dr. John Cumming (1728-1788), and now contains various related relics of local import. Among them are fragments of the first lead pencils made in the United States by William Munroe of Concord.

Above the desk hangs the pastel portrait of Captain George Davidson, topographer and artist on board the ship *Columbia* when she discovered the mouth of the Columbia River in 1793. A number of Davidson's drawings of the West Coast are now treasured by collectors.

The samplers in the room speak for themselves. A very beautiful example on the mantelshelf, wrought by Lucretia Buttrick, offers an amusing reminder of the affectations of the nineteenth century in the careful



THE REEDED ROOM





picking out of all the dates. As the young lady was evidently so loath to divulge the secret of her age, it would no doubt be out of place for us to supply the missing data in this place.

## Room 11

### THE REEDED ROOM

c. 1800

Although, as we have just seen, a few families in Concord were using furniture in the new styles very soon after the close of the Revolution, our collection shows that these styles did not become general here until well after 1800. Thus a bedroom in a country house built at about that time might very well have been furnished as we find this room, chiefly with furniture in the style of the preceding years.

#### *The Architecture*

The woodwork of the room presents a fine provincial rendering of the classic theme, enriched by reeded detail. Rooms of this general character are found all up and down the New England seaboard, and are believed to have been executed in many cases by men who, like Samuel McIntire of Salem, had learned the art of wood-working on board ship. This room came from a house in Essex, Massachusetts, and follows the usual arrangement of the period, in which the cornice and dado assume the relations of the classic orders. The panelled overmantel has now disappeared, and the mantelshelf is wider and more prominent. The reeded pattern of the dado is repeated and accented with excellent effect by the reeding on the mantelpiece. The paint matches the ivory color of the original coat.

#### *The Furnishings*

The wall paper, while harmonious in design, was chosen primarily as a foil for the figured bed and window hangings. These are of the toile-de-Jouy so popular in this country during the early years of the nineteenth century. The design is a delicate pastoral, said to have been the

first drawn by Jean Baptiste Huet for Oberkampf, about 1780, and includes a number of his famous farm animals and fowl.

Appropriate in a room with such hangings are the portraits of Christopher Coates and his wife, the former long known in this neighborhood as the first calico printer in America. He lived in Carlisle, Massachusetts, early in the nineteenth century and was then working in a factory in Lowell, where many of our early calicoes were printed. This factory had been established in Waltham in 1816 by Francis Cabot Lowell, and was moved to Lowell in 1823. Whether Coates had printed calicoes before its time is not known.

Much of the furniture in the room was made by Joseph Hosmer, farmer, patriot, builder, and cabinetmaker, who lived in the house just beyond the railroad bridge on Main Street, and had his workshop there. Hosmer was the descendant of a long line of Concord builders, the first of whom came from Kent with Simon Willard. James Hosmer, the second, is referred to in an old deed as "Carpenter and Architect," and doubtless learned his trade in England, since he was married there. There is a tradition that he buried all his tools before leaving to fight the Indians in King Philip's War, and that they were never recovered after he was killed at Sudbury. One cannot help speculating as to whether he may not have been the maker of some of the pieces in Room 1.

At the time of the outbreak of the Revolution, Joseph Hosmer was Lieutenant of a company of Minute Men, and a member of the Committee of Safety. With the cry, "Will you let them burn the town down?" he is said to have precipitated the order for the Minute Men to march on Concord Bridge.

The furniture attributed to Hosmer falls well within the period of Chippendale influence, and marks him as a cabinetmaker of the first order. He is known to have learned his trade from Robert Rosier, a Frenchman who had married a relative of Hosmer, and who "was a very excellent cabinet-maker." The bureau nearest the window, the chairs, and the desk are all Hosmer's work. The latter, an excellent piece of craftsmanship, was made for his own use, and stood in his office for many years. The chairs are typical examples of provincial work, showing the persistence of certain features of early joinery into the Chippendale period.



The splats are simplified versions of the typical New England design seen in Room 7. The pair of chairs flanking the desk were made for Captain James Barrett, and came to the Society from his daughter, Mrs. Dorcas Barrett Gerrish. The bureau, with its fine proportions and delicately carved feet, is in interesting contrast to the somewhat clumsier piece in the same style on the opposite side of the chimney piece. These bureaus contain old textiles and jewelry, and costume accessories of all kinds.

Of the fine pair of early Empire mirrors above the bureaus, one came from Miss Polly Kettell (1750-1843), the other from Deacon Elisha Tolman, who had it before 1818.

The high chest belonged to Ebenezer Stow, who married Mary Hartwell in 1775. Stored away in its drawers are daguerreotypes and ambrotypes of many well-known Concord people. The workmanship of this piece is strikingly similar to that of the chest-on-chest in Room 8, and of several other pieces owned in Concord, one of which has been traditionally attributed to another member of the Hosmer family, cousin to Joseph.

The other pieces of furniture in the room are of about the same time as the Hosmer furniture, showing various local interpretations of the Chippendale style. The beautiful claw-and-ball-foot bed came from the Tufts family, descendants of Peter Tufts of Malden, Massachusetts (1617-1700), who settled in Lexington about 1775. The tea table, also from Lexington, is a good example, showing the elongated claw-and-ball foot with low curving leg often attributed to Salem, but probably made throughout northern New England.

The corner cupboard came from the old Potter house on Fairhaven Road in Concord, built in 1723 and destroyed in 1877. The mouldings of the cornice correspond with the earlier time. On the front is painted the date 1725 and the name of Judah Potter, who died in 1731. The shelves now hold Sino-Lowestoft in characteristic shapes, decorated for the most part with sprigged or landscape patterns.

Very characteristic of the early nineteenth century are the funeral pieces and other needlework pictures shown in this room and the adjoining Alcove. An early and less than ordinarily lugubrious one, which hangs



near the entrance door, offers the comforting assurance that "There is rest in Heaven," worked in memory of the Reverend Asa Dunbar, Henry Thoreau's maternal grandfather, who died in 1787.

The charming needlework picture over the desk was worked by Miss Lydia Hosmer (1790-1873), daughter of Elijah Hosmer, who, with her sister Sarah, was a loved figure in the town for many years. Late in life the two ladies, who never married, became known for their interest in the family histories and traditions of the town, and it is through their efforts that many of these have been preserved. The embroidery was made in 1808 in one of the young ladies' finishing schools which in those days specialized in such work, and is a copy, in accordance with the usual practice, of an illustration for Sterne's *Sentimental Journey*. The scene is that in which the sorrowing of Maria is depicted. The melancholy lady sits with her dog at the foot of a large tree, as described by Mr. Yorick, who may be discovered at the coach window in the background of the picture. "At a little opening in the road leading to a thicket I discovered poor Maria sitting under a poplar. She was sitting with her elbow in her lap, and her head leaning on one side within her hand; a small brook ran at the foot of the tree. . . . She was dressed in white, and her hair hung loose. . . . Her goat had been as faithless as her lover; and she had got a little dog in place of him, which she kept tied by a string to her girdle: as I looked at her dog, she drew him towards her with a string. 'Thou shalt not leave me, Sylvo,' she said." This delicate bit of artistry, with the water color, "Fishing Party," in the Alcove, won for Miss Lydia premiums at the cattle show of 1812.

Near "Maria" hang the silhouette portraits of Timothy Blood and Susan Flint, his wife, cut by William King of Salem, "cabinetmaker, turner, profilist, and scamp." Since taking "profile likenesses" was only one of King's numerous "projects," at which he worked only between the years 1804 and 1809, examples of his work are rare.

## THE ALCOVE

Miss Lydia Hosmer was, as we have seen, a young woman more than ordinarily talented in her day. Her "Fishing Party," hung by the window in this room, is a quaint individual rendering in water colors of George Morland's "Angler's Repast," published by William Ward in 1780, in which the costumes have been changed to conform with the fashions of 1812, and a few changes made in the foreground to Miss Lydia's liking. The picture was long believed in Concord to represent the familiar Concord River picnic, which time-honored institution no doubt inspired the choice of a print to be copied.

On the other side of the window we come upon a pathetic bit of family history in the dedication of the work of Mary Ann Barry, 1812, to "Lucretia Thayer Barry died Oct. 25, 1810 Aged 9 months," and to "Lucretia Barry Second Died November 15th 1811 Aged 9 Weeks." The piece shows the usual despondent lady weeping at an urn beneath a drooping willow, its excellent needlework and composition testifying to the quality of the teaching at Mrs. Rowson's Academy.

An unusually fine sampler embroidered in several flat and drawn fabric stitches hangs over the table across the room. The design is an Occidental version of the Tree of Life, showing at its roots the united hearts of David and Sarah Townsend, "Married 1733—Nov. 23," and on the tree nine apples, each inscribed with the name and date of a child of the marriage. The fourth child, David Townsend, married Abigail Wellington, whose sampler hangs near by.

The corner cupboard contains Sino-Lowestoft in sprigged and classic designs, later, on the whole, than those in Room 11. In the center of the lower shelf is the cake plate from the Knox set of Cincinnati china referred to in the notes on Room 7. An excellent example of the numerous designs in the Adam manner popular in this country throughout the first quarter of the nineteenth century is the blue banded tea set on the second shelf. A beautiful pair of cups and saucers with black armorial decoration on the third shelf show the superior quality of some of the ware produced for the more discriminating trade of Europe. They were bought in France, and came from the family of William Dawes, who



rode with Revere on the night of April 18, 1775. Another Dawes heirloom is the fine cellarette on the table to the right. Both were given to the Society by Mrs. Arthur Holland, formerly of Concord.

## Room 12

### THE McINTIRE ROOM

1800-1810

#### *The Architecture*

This room is in the style of Samuel McIntire, wood carver and architect of Salem, whose influence is apparent in the architecture of this part of New England throughout the first quarter of the nineteenth century. Although the inspiration of McIntire's work was obviously Adam, there is about it a freshness and freedom from the stereotyped which lend it a charm peculiarly American. While conforming to the Adam precepts of classical arrangement and attenuated proportions, he employed the orders freely and unconventionally, introducing into his work a number of original decorative motives and arrangements which have become irrevocably associated with his name. Of these the most characteristic is the American eagle, popular symbol of American freedom, without which no gathering or function of the early eighteen-hundreds was complete. A number of eagles boldly yet delicately carved are found in the wood trim or surmounting the roofs of houses in Salem on which he is known to have been engaged.

While it is not believed that McIntire himself worked outside Salem, there are several houses in Concord which testify to the propriety of having a room in his style in this house. The mantel here came from a house in Roxbury once occupied by John Singleton Copley. The rest of the room is made up from details copied from the house on Bridge Street, Salem, built by McIntire about 1786.

#### *The Furnishings*

The coloring of the room was dictated by the predominance of these colors in many of the fabrics of the period. The wall paper is a copy of a French paper of the Directorate, showing the classic influence





THE MCINTIRE ROOM



increasingly prevalent on the Continent during the first quarter of the century. The woodwork repeats in color a tone in the background of the paper similar to that found on several original McIntire rooms.

The window curtains are modern, hung in a modified version of a Sheraton design, their weave approximating that of the old French blue brocade of the chair cushions. The glass curtains are an effort to suggest by means of modern materials the sheer India muslins so popular throughout the early nineteenth century. The trimming repeats the characteristic ball motive seen in the woodwork and underneath the cornice of the mirror between the windows.

The furniture shows both Hepplewhite and Sheraton influence. An interesting group in the latter style as interpreted in Salem includes the sofa to the right of the entrance and the sewing table across the room. These pieces, and seven others still in Billerica, were made in Salem early in 1810 as part of the wedding furniture of Miss Lucy Hill of Billerica, great-grandaunt of Mrs. Warren Stearns of that town, from whom these pieces are on loan.

Fortunately Miss Lucy's letters and receipted bills have all been carefully preserved in the family, so that this furniture is as fully documented as any we know. A group of letters which passed between her and her friend Sally Hemenway, wife of Dr. Samuel Hemenway, her Salem agent, tell a charming story of the hopes and fears of the bride, of her plans for the wedding, the furnishing and decorating of her house, and the stocking of the kitchen and pantries. Through these we are able to identify her cabinetmaker as Nehemiah Adams of Salem, maker of the handsome labelled secretary now in the Pennsylvania Museum, and, by comparison of these pieces with others known to have come from Salem, to establish certain definite characteristics of his work. The graceful ringed and reeded legs, the high, delicately swelled and tapered foot, and the use of rare and unusual woods for inlay in geometric forms, as seen on the pieces in this room, are all features of a large group of so-called Salem Sheraton attributable to him.

The sofa shows the carved decoration generally attributed to McIntire, whose services as expert carver may have been engaged by several Salem cabinetmakers. Across the center of the top rail one of the



famous Salem eagles takes the place of the more usual basket of fruit and flowers. Although a number of these Salem sofas are known, only one other, recently in the Metropolitan Museum of Art, has this coveted feature. The covering is of course a late replacement. "I have purchased a brocade gown for your soffa at thirteen Dollars exactly Such a one as Rebecca Pierce gave fifteen for," wrote Sally Hemenway to her Billerica friend. Thus we know something of the original covering, and may hope some day to find another gown worthy to take its place.

Hepplewhite influence predominates in the other furniture in the room. Two characteristic card tables, having the straight, tapered legs and delicate inlay associated with that style, are shown. One came from Daniel Brown (1738-1796); the other and more graceful example belonged to Tilly Merrick, who married Sally Minot in 1798. Merrick, who had been influential in the mercantile world outside Concord, and was connected with the embassy of John Adams in both France and Holland, "kept store" here in his later years. His epitaph commends him among other things for having "had an excellent art in family government." A fine pair of shield-back chairs came from Sara Dutch of Salem, who married Luther Parks of Concord, and was the grandmother of the late Mrs. Caleb Wheeler. The tall clock belonged to Lucinda Rogers, who married Thomas Wesson in 1809. The piano was made by Dodds and Klaus of New York for the Whitney family of Concord, who owned it about 1804.

The sofa on the far side of the room shows an interesting and characteristic combination of both Hepplewhite and Sheraton features. It belonged to Samuel and Susan (Hudson) Barrett, who married in 1811, and who also owned the graceful little "fancy" chairs about the room. Charming these must have been in their original coloring of light blue and gold, traces of which may still be seen through the somber decoration of a later and less joyous generation. No less charming the profile of their youthful mistress cut by William Doyle of Boston about the time of her wedding, and now to be seen hanging above the Barrett sofa.

Engravings recalling the triumphs of our struggle for independence, and glorifying its heroes, were extremely popular at this time, and were

supplied in numbers by both English and American publishers. Two typical examples are hung in this room, "The Battle at Bunker Hill near Boston," engraved by I. G. Muller, and "The Death of General Montgomery," engraved by J. T. Clemens, both from paintings by Trumbull, published in London in 1798.

Numerous forms of minor art were practised by the ladies of this period, whose work sometimes attained to a surprising degree of excellence. A velvet stencil or theorum painting, hung over the mantel here, displays a fine sense of color and design unusual in any time. It was made by Miss Lydia Hosmer, probably about 1812.

Cut glass from Waterford and Cork in Ireland, and from the numerous factories of England, was imported in quantities throughout the period. A fine pair of side dishes on the mantel, having the cutting and bluish color usually attributed to Cork, belonged to Mary Jones, who was the wife of the Reverend Asa Dunbar, and grandmother of Henry Thoreau.

The lady's profile, strong but kindly, hangs above them in a black wooden frame, facing the profile of her second husband, Jonas Minot. Both were cut and signed by William King of Salem sometime between 1804 and 1809. On either side of them are the portraits of Samuel and Theresa Coates, the latter painted in India ink and touched with gold, delineating with unusual care the details of a lady's costume of the period. Such silhouettes are rarer in America than either the hollow-cut or the cut-and-pasted types, numbers of which must have adorned the walls and mantelshelves of that day, and many of which have survived to tell the story of the moods and manners, the costumes, and even the home surroundings of our forebears.



## THE EMPIRE ROOM

c. 1825

Towards the close of the first quarter of the nineteenth century the influence of the styles of the French Empire became increasingly apparent here. In architecture a growing interest in Greek classic forms resulted in a return to the proportions of Greek temples and a careful copying of Greek architectural elements. The furniture shows a gradual thickening and coarsening of design in which rigidly classic forms predominate.

*The Architecture*

The woodwork of this room came from a house in Plymouth, Massachusetts, where the studding was of course higher than in our house. In spite of the consequent change in proportions, the room has much of the feeling of the period represented by several houses on Main Street in Concord, and by the houses built at the time Beacon Hill in Boston was developed. The mantel came from the old Paul Revere Tavern, which stood for many years opposite the railway station in Lexington Center. The coal grate, the last step in heating efficiency before the advent of the "base burner," came out of a house on Beacon Hill.

*The Furnishings*

The wall paper is an old paper of appropriate design which had been stored unused in a Concord attic for many years. The window draperies came from the same attic, and are of a material substantially later in date than the room, although harmonious with it in feeling. The metal cornices and tie-backs are of the period, and have been in the collection for many years.

The furniture shows the gradual development of the Empire style from late Sheraton types to the substantial proportions and elaborate ornament of pieces under full influence of Napoleonic taste. An excellent example of the latter is the French clock on the mantel, bought in 1831 at an auction of the effects of Joseph Bonaparte, eldest brother of





THE EMPIRE ROOM



Napoleon, who lived in the United States between the years 1815 and 1832. The alabaster columns and drapery swags, the gilded lions and the eagle, emblem of Napoleonic Empire, are all characteristic motives of the period.

Earlier developments mark the clear transition from Sheraton. The painted "fancy" chair belonged to Colonel Daniel Shattuck (1790-1867). The piano came from the Hildreth family, formerly of Concord, who built the brick house, beloved of architects, on the corner of Lowell and Barrett's Mill Roads. Inlaid above the keys is the name of the maker,

JOHN KEARSING & SONS  
NO 279 BOWERY LANE  
NEW YORK

who worked at this address between the years 1802 and 1820, and no doubt made the piano soon after the brick house was completed.

The side chair near by is in the style made famous in New York by the work of Duncan Phyffe, and developed along similar lines by cabinetmakers of skill in both Boston and Philadelphia. It came from a fine set of twenty-four chairs and two long tables made sometime in the eighteen-thirties for Dr. John Homans of Boston.

A good example of the full-blown Empire style as interpreted in New England is the card table by the fireplace, showing the rather heavy reeded leg and acanthus carving found on numerous pieces of the period. It belonged to the Stowell brothers of Concord, grandsons of the Captain George Davidson whose portrait hangs in Room 10. The exuberant curves of the copper coffee urn from the Winthrop family are also typical of the period.

An attractive piece having the gracefully scrolled arms and classic proportions of the Empire style at its best is the sofa from the Old Manse, once the property of the Reverend Ezra Ripley, minister of the church in Concord from 1778 to 1841. The pineapple carving, so graceless in its decadent form, is here seen as an attractive feature of a well-balanced design.

Dr. Ripley's silhouette, a copy of an original owned by a Cambridge descendant, hangs on the left wall, together with a certificate authoriz-



ing Miss Mary Chambers to teach school, written and signed by Ripley. Testifying as well to his pupil's unusual charm is the delicately cut profile which hangs below.

Another interesting profile is that of Margaret Fuller, early feminist and journalist, sister-in-law of Channing the poet, friend of Emerson and Thoreau, and heroine of Hawthorne's *The Blithedale Romance*. Her portrait, now over the piano, was cut and stamped by Henry Williams, who worked in Boston and died there in 1830. His work is now extremely rare.

Above the sofa hangs the portrait of Dr. Josiah Bartlett (1759-1820), well-known Concord physician, and forebear of one of the founders of this Society.

The gentle arts of needlework and brushwork with which the ladies of the early part of the century had engaged their leisure hours were practised in this period to the point of deterioration. No finishing school but devoted a large part of its teaching to these ladylike arts, and no well-brought-up young woman but had a masterpiece or two to her credit by the time she had reached the age of marriage. An example of the exquisite meticulousness of some of the work done is seen in the water-color drawing on the wall near the hall door, painted by Miss Harriet Pratt of Concord in 1834.

Appreciably less painstaking is the needlework near the chimney piece, wrought by Miss Charlotte Julien, daughter of the famous Julien whose "Restorator" was the first public eating house in Boston. She died in Concord in 1845 at the age of fifty.

A pair of flower pieces across the room are the work of Miss Harriet Moore, daughter of Abel Moore, whose wing chair is in Room 7.



THE THOREAU ROOM





## THE THOREAU ROOM

The small slant-ceilinged room adjoining the Empire Room contains personal effects of Henry Thoreau acquired for the most part directly from his sister Sophia, who lived to recognize his genius and understand in part the importance of all things associated with his life. The nucleus of the collection was in his room at their mother's house at the time of her death, and was purchased from Miss Sophia for the Society soon after that event. A smaller but equally important collection came from the family of Thoreau's old friend Daniel Ricketson of New Bedford, who had had it from the same source. The few additional articles which have come to the Society from time to time had been preserved in families long associated with the Thoreau tradition in Concord.

Many of these things have been treasured for their association with the hut at Walden Pond where "for two years and two months" from July 4, 1845, Thoreau lived and worked and dreamed. "I went to the pond," he wrote in *Walden*, "because I wished to live deliberately, to front only the essential facts of life, and see if I could learn what it had to teach." The spyglass, his companion on many a nature-study expedition, a few books, and his beloved flute, would certainly have been with him there. "In warm evenings," he wrote, "I frequently sat in the boat playing the flute, and saw the perch which I seemed to have charmed hovering around me." "Our Pan," Louisa May Alcott called him in a poem dear to Concord, written at the time of his death. The flute and glass lie now on the small table at the foot of his bed. Near by is an æolian harp which he owned and which he may have made. While we have no direct evidence that he had it at Walden, it is pleasant to imagine it there, in the open window, while the wind played the eerie music that he loved, kindred in spirit to his own.

Of the furniture at Walden, Thoreau wrote, "My furniture, part of which I made myself . . . consisted of a bed, a table, a desk, three chairs, a looking-glass three inches in diameter, a pair of tongs and andirons, a kettle" (and various other household utensils). The desk and chairs and crude caned bed in this room are traditionally part of these furnishings.

The Pembroke table came to us with the same documentation, although Thoreau wrote of his table as "my three-legged table." The desk and bed were no doubt of those pieces which he made himself. Of the chairs he wrote, "There is plenty of such chairs as I like best in the village garrets to be had for taking them away." And more poetically, "I had three chairs in my house; one for solitude, two for friendship, three for society." But, "I have no curtains, for I have no gazers to shut out but the sun and moon, . . ." "A lady once offered me a mat, but I had no room."

This room of course makes no pretense of reproducing the Walden hut. But the Society believes that in its bareness and simplicity it represents something of the life that Thoreau lived there, and much of the man himself. The portrait over the bed is the likeness of his brother, his nearest friend and his companion in *The Week on the Concord and Merrimack Rivers*. The books are his favorite ones, some of them annotated in his hand. On the desk are his draughting instruments, used in the intermittent pursuit of his trade as surveyor. His surveyor's chain is on the table near the entrance, and on the walls are three signed survey maps made for customers sometime after he left Walden. His snowshoes, and his walking stick, notched for measuring, are in a corner by the window. On the desk is the last pen with which he wrote.

Thoreau's interest in the emancipation of the slaves and in the underground railway which ran through Concord is well known. The china figurine of Uncle Tom and Little Eva on the table here is said to have been given him by a fugitive slave whom he had helped to escape. He was a warm friend of John Brown, whose autographed photograph stands on the larger table.

Descriptions of Thoreau's appearance have varied: The only portrait purporting to show him in youth, with features either idealized or drawn before they became harsher and more prominent with age and habitual exposure, was purchased at auction in 1934 by friends of the Society, and now hangs over the desk in this room. On the stretcher of the canvas is Thoreau's name and the date, 1839, when he would have been twenty-two years old. A photograph near by, taken from a daguerreotype made much later in life by Maxham at Worcester, shows him as





MODEL OF THE CONCORD FIGHT





he was long remembered in Concord, at the height of his powers, when he had begun to know the appreciation which has strengthened with each succeeding generation.

The second floor stairway came from a house in Salem, and was installed here without essential change. The paint is the original. The stairs lead to the model of the Concord Fight on the third floor, which may be seen through the door on the right.

## THE MODEL OF THE CONCORD FIGHT

BY

ALLEN FRENCH

This model was designed to show with great exactness and yet with picturesqueness how the fight at the North Bridge in Concord took place on the morning of April 19, 1775. It was the work of several months, devoted to securing not merely lifelikeness, but also accuracy both in the larger features of the scene and in detail.

In the foreground stand the British regulars, their squads disposed in column to defend the bridge against the advancing Americans. One squad has already fired, and, having separated to right and left, is marching with empty guns to the rear, where they will form, load, and wait their turn to fire again. Part of the smoke of their discharge hangs in the bushes to the right of the column. The second squad is ready to fire, the front rank kneeling, the second rank stooping, and the third upright. The three ranks are "locked," or standing close together. In the second rank the man on the left is hit, and is crumpling down. Beside the squad stands Captain Laurie of the Forty-third Regiment, with sword upraised, about to give the command to fire. Behind them in column stand the remaining troops, waiting their turn. (Not all of them are shown: there were probably more than a hundred British.) The men are all in individual attitudes: one is on tiptoe watching the Americans. An ensign with a flag stands to the right of the column, and another officer can be distinguished.

These regulars stand in a lane bordered by stone walls and overhung by an elm. By the river bank are bushes. Nearer is a field, realistically appearing to show stubble and ploughed ground. In it stands Lieutenant Sutherland, whose recently discovered narrative tells this part of the story. He is ordering two privates to fire.

Beyond the British runs the river spanned by the bridge. The latter runs diagonally across the scene, and unless a spectator takes a position to look along it, he fails to notice the clever narrowing of the bridge. At the farther end are but a few free-standing figures. Nearest stands Major John Buttrick with upraised gun, giving his famous order, "Fire, fellow soldiers, for God's sake, fire!" Beyond him lies the fallen Captain Isaac Davis of Acton, and near by is an American farmer striding down to the river bank to get a fair shot at the British.

Except for some bushes and landscape accessories, all the rest is painted on a semicircular background which closes in the scene. So well have the sculptors wielded the brush that the two parts of the landscape seem one. The painted part shows roads and river, hills and trees, and the clouds overhead, and also the American column as it marches down the hill, turns a corner, and comes to the bridge. From it are already breaking out puffs of smoke, and in the nearer ranks Abner Hosmer is seen falling.

This excellent work was made by Samuel Guernsey and Theodore B. Pitman of Cambridge, Massachusetts, and stands comparison with any other model of the sort. Every figure is individually made, no two attitudes are the same, and every face has its appropriate expression. The landscape is remarkable, the foreground trees and bushes are perfect, and the landscape background is brilliant. For the whole scene the sculptors depended largely on the engraving of 1775 by Amos Doolittle, a copy of which hangs downstairs. This gave the landscape features of the time, the shape of the bridge, and the position of now vanished roads. A study followed of the terrain, which in a century and a half has been little altered. Next it was important to have the British uniforms accurate. For these, the sculptors used the advice of the librarians of the British War Office, and also of Captain Oakes-Jones, a specialist in such matters. The Americans had no uniforms, but came to the field in their ordinary working clothes, of which also a study had to be made. The posi-





THE STUDY OF RALPH WALDO EMERSON



tions of the British are according to the tactics of "Street-Firing," which it has been proved they used at the bridge.

The model was the gift, in October, 1930, of Mr. Raymond Emerson.

In a passage leading to the far door of the Emerson Room is exhibited English transfer-printed ware of the first quarter of the nineteenth century, together with lustred wares and other tableware of later date. An interesting group shows the popular "cottage porcelain" painted or printed with country scenes, or with designs of religious or allegorical import. At the far end of the passage are two cases of early glassware, including a notable group of American drinking glasses, and a few good examples of South Jersey and Stiegel technique.

A map on the right wall gives the names and locations of Concord farms and residences in 1852.

## Room 15

### RALPH WALDO EMERSON'S STUDY

This room, which occupies a wing of its own on the ground floor off Room 8, provides a fitting climax to our series, embodying as it does the very essence of the literary and social life of Concord of the mid-nineteenth century. The dimensions of the room, the proportions, and even the orientation are identical with those of the original study in the old homestead across the road. The woodwork reproduces in every detail the woodwork of the original room, while the shutters are the old ones taken from it. The mantel is a clever copy of the original.

This room now contains the entire contents of the original study, and has been arranged by Emerson's grandchildren exactly as he left it. By the door hangs the calendar, turned, as he left it, to the year and month of his death. His portfolio lies on the table where he put it down. Beside it is the chair in which he sat and wrote, the portfolio on his lap. Along one wall are his books, many of them first editions, all of them priceless for their association with the poet-philosopher and for his frequent annotations; and on the other walls hang the portraits of his



friends and relatives and the philosophers whom he admired. An exquisite miniature painting of his first wife, Ellen Tucker Emerson, stands on the mantelshelf near the door. Many a pilgrimage from many a distant land has been made to Concord to see this room alone.

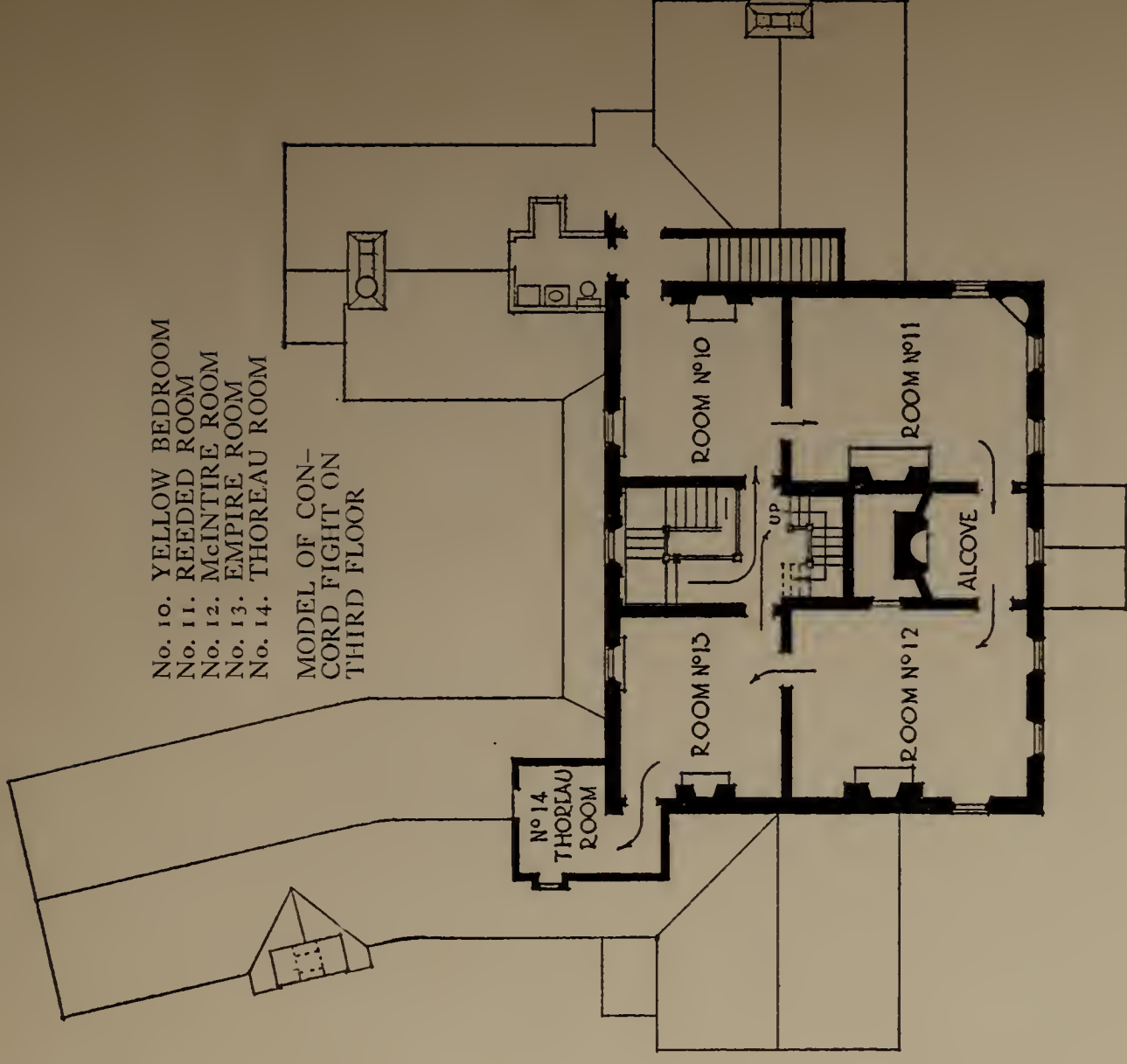
- No. 1. SEVENTEENTH-CENTURY ROOM
- No. 2. PINE-CEILED ROOM
- No. 3. CRANE ROOM
- No. 4. RELIC ROOM
- No. 5. GREEN ROOM
- No. 6. QUEEN ANNE ROOM
- No. 7. CHIPPENDALE ROOM
- No. 8. REVOLUTIONARY BEDROOM
- No. 9. ENTRANCE HALL
- No. 15. EMERSON STUDY



FIRST FLOOR PLAN

- No. 10. YELLOW BEDROOM
- No. 11. REEDED ROOM
- No. 12. MCINTIRE ROOM
- No. 13. EMPIRE ROOM
- No. 14. THOREAU ROOM

MODEL OF CON-  
CORD FIGHT ON  
THIRD FLOOR



SECOND FLOOR PLAN









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